



action

# EXCEL'SAGA™

04



story and art by RIKDO KOSHI



# BEING PUNCTUAL

(About being punctual, as in the phrase "being punctual is important." *Def:*)

1. To be on time at a predetermined meeting spot or for a deadline.
2. To keep the power plug for your console game out of the wall socket, and/or, to not be let loose to freely roam the city nights.
3. An insincere bit of cant to be uttered at such times as something bad happens. Being punctual *is* important, but I guess I blew it in being three days late to meet someone, didn't I?







STORY AND ART BY  
RIKDO KOSHI



# EXCEL SAGA

# 04

5. MISSION 1  
UNFORESEEN CHOICES
31. MISSION 2  
HOW TO CONSUME OXYGEN
61. MISSION 3  
"THE SMEARING BUG'S..."
83. MISSION 4  
23 HOURS, 56 MINUTES, AND 4 SECONDS  
IN THE LIFE OF DR. KABAPU
105. MISSION 5  
THE SEASON FARAWAY FROM THE SUN
127. MISSION 6  
INTO THE LABYRINTH
151. MISSION 7  
THE PATH YOU LEAD ALONE
173. MISSION 8  
THE OCEAN AND THE SKY  
AS DANGEROUS WEAPONS
198. OUBLIETTE  
(EXCEL SAGA BONUS SECTION)

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...YOU  
DESERVE  
NONE  
OF THIS,  
YOU  
REALIZE...

...YOU  
AWAKEN  
AGAIN?



BUT...  
YOU MUST  
HASTEN,  
DEAR  
CHAP...

ALAS,  
FOR THE  
MOMENT,  
I SHANT  
PROTEST.



I SEEMED  
TO HAVE  
REGAINED A  
CONSIDERABLE  
AMOUNT...



MISSION 1

# UNFORESEEN CHOICES







DID  
THEY  
DIE...



...LORD IL  
PALAZZO  
!?









**MAIS OUI!**

ANY HAPPINESS EXPERIENCED BY LORD IL PALAZZO IS BY VERY DEFINITION OUR OWN, SIR!!!

IT'S JUST... THAT OUR LORD IL PALAZZO APPEARS TO OUR EYES TO BE IN SUCH CHEERFUL TEMPERAMENT...

I SEE... DO I IN FACT SEEM SO TO YOU?

YES, SIR! I WILL SHOW GOOD JOURNALISTIC STYLE, SIR!

GLAMBAKE TONIGHT!

BUT MY DEAR EXCEL -- FROM NOW ON, WHENEVER YOU ARE BEFORE ME IN THIS BASE, YOU MUST ENDEAVOR TO INCLUDE A CLEAR **SUBJECT** IN THE PHRASING OF CERTAIN, UNSETTLING QUERIES.

THE DEATH...?

INFILTRATORS...

HAS THE DEATH OF THE RECENT ATTEMPTED INFILTRATORS BEEN AS YET CONFIRMED, SIR!?

LORD IL PALAZZO! SO...

UM, WELL, YOU SEE MY RECOLLECTION VIS-A-VIS THE OUTCOME OF THAT AFFAIR IS SOMEWHAT DIM, SO I THOUGHT I'D ASK.

でっ!





IN  
PRINCIPLE,  
IGNORANCE  
IS NOT SIN...  
HOWEVER...

DID I...  
...ORDER  
THEIR  
ASSASSINA-  
TION?

WHILE IT MAY  
INDEED BE MERE  
MISFORTUNE  
ON THEIR PART  
THAT LED THEM  
TO TRANSGRESS  
THE BOUNDS OF  
OUR DOMAIN, IT IS  
NEVERTHELESS  
EGREGIOUS AND  
UNPARDONABLE  
THAT ELEMENTS  
OF THE COMMON  
MASSSES SHOULD  
BREACH THESE  
SACRED  
PRECINCTS!

UM...

WELL...

...AND  
EXECUTE  
AS  
NEEDED!

EXCEL/  
HYATT!  
TAKE  
NECESSARY  
MEASURES...

OH,  
RIGHT...

GOT  
IT!

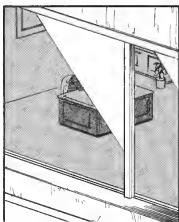
THEN  
WHAT DID  
BECOME  
OF THE  
TRESPASSERS...?

YOU  
NEED  
NOT  
WORRY  
ABOUT  
THEM.

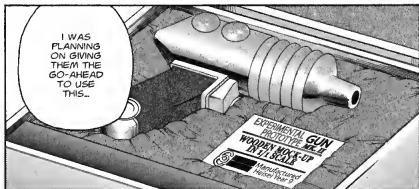
VERY  
WELL.

IT WAS A SLIGHT  
MISUNDERSTANDING  
ON MY PART, SIR.

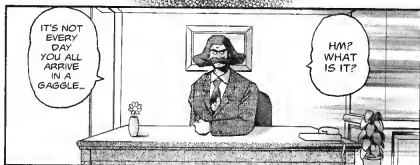




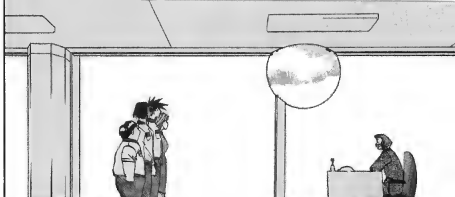




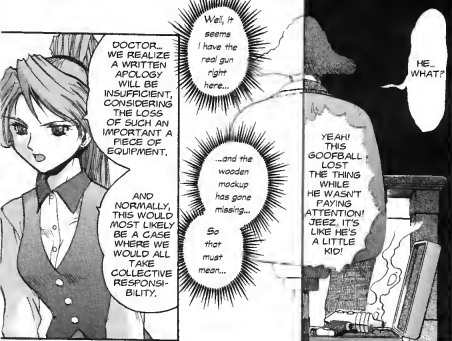












DOCTOR...  
WE REALIZE  
A WRITTEN  
APOLOGY  
WILL BE  
INSUFFICIENT,  
CONSIDERING  
THE LOSS  
OF SUCH AN  
IMPORTANT A  
PIECE OF  
EQUIPMENT.

AND  
NORMALLY,  
THIS WOULD  
MOST LIKELY  
BE A CASE  
WHERE WE  
WOULD ALL  
TAKE  
COLLECTIVE  
RESPONSIBILITY.

Well, it  
seems  
I have the  
real gun  
right  
here...

...and the  
wooden  
mockup  
has gone  
missing...

So  
that  
must  
mean...

HE...  
WHAT?

YEAH!  
THIS  
GOOFBALL  
LOST  
THE THING  
WHILE  
HE WASN'T  
PAYING  
ATTENTION!  
JEEZ, IT'S  
LIKE HE'S  
A LITTLE  
KID!

HOWL  
I MUST  
SAY,  
I ADMIRE  
YOUR  
FORTH-  
RIGHTNESS,  
YOUR  
COURAGE...

BUT INSTEAD,  
I ASK THAT YOU ALLOW  
THE LEADER  
TO ACCEPT  
FULL BLAME  
FOR THE ACTIONS  
OF THE GROUP  
AS A WHOLE.



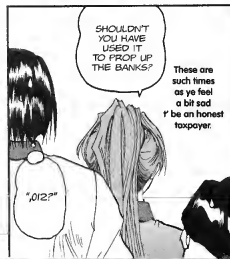
OH... I  
THOUGHT  
SHE  
WAS THE  
LEADER.

SO THAT'S  
THE WORD,  
LEADER.

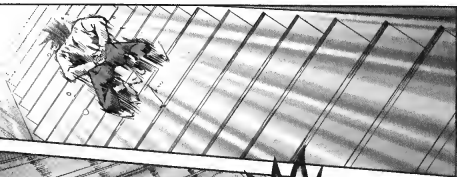
ALL  
RIGHT!

I'm the  
leader!  
Yeah!









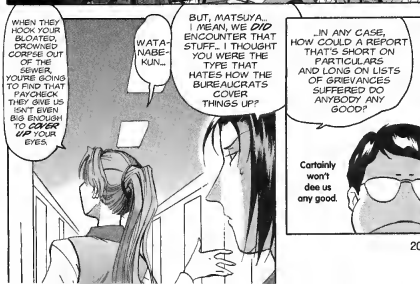








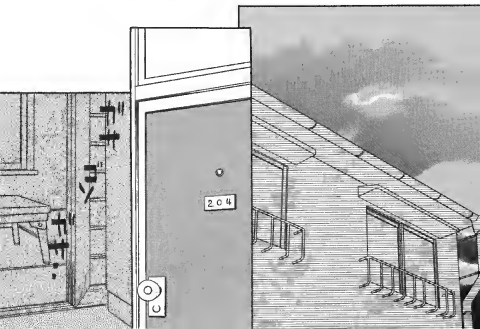








THE DOCTOR SEEMED TO HAVE SOME IDEA, THOUGH...

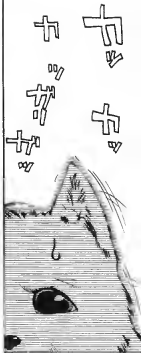
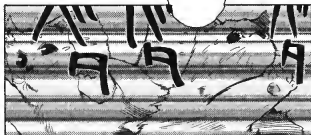






HUH?  
THE  
KEYS...  
(ha-chan)  
HYATT,  
DO YOU  
HAVE  
THEM?

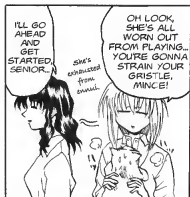
OH,  
JUST A  
MOMENT,  
SENIOR...



HAVE  
YOU  
BEEN A  
GOOD  
LITTLE  
PUPPY?

WE'RE  
HOME,  
MINCE!

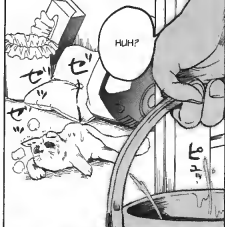




I'LL GO  
AHEAD  
AND  
GET  
STARTED,  
SENIOR...

She's  
exhausted  
from  
exercise.

OH LOOK,  
SHE'S ALL  
WORN OUT  
FROM PLAYING...  
YOU'RE GONNA  
STRAIN YOUR  
GRISTLE,  
MINCE!



HUH?



NOW WE DON'T  
WANT YOU  
GETTIN' ALL  
SKINNY  
AGAIN.

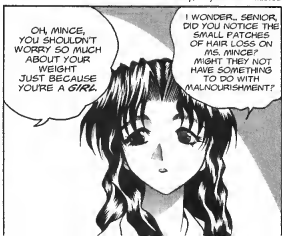
OH, AND I'M SORRY...  
ABOUT LEAVING  
YOU ALL ALONE...  
FOR OVER  
TWO DAYS...

...without food  
or water...

actually, they're stress-induced



BE-  
CAUSE,  
Y'KNOW...



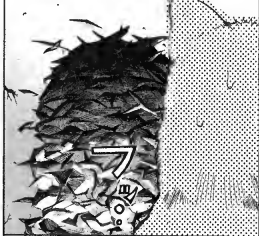
OH, MINCE,  
YOU SHOULDN'T  
WORRY SO MUCH  
ABOUT YOUR  
WEIGHT  
JUST BECAUSE  
YOU'RE A GIRL.

I WONDER... SENIOR,  
DID YOU NOTICE THE  
SMALL PATCHES  
OF HAIR LOSS ON  
MS. MINCE?  
MIGHT THEY NOT  
HAVE SOMETHING  
TO DO WITH  
MALNOURISHMENT?









# OVERVIEW OF OPERATION

THE REINFORCED  
STEEL SHELVING  
THAT WILL  
CRUSH HER SPIRIT

THE AIR-GAS  
BORN FREE-  
SINGING  
HOME  
STRETCH

THE DRY-  
WALL AND  
FIBERGLASS  
OF EASY  
STRIDE

THE CONCRETE  
BARRIER OF HOPE

THE SIDE-SHUTTER  
PLAIN OF STRUGGLE









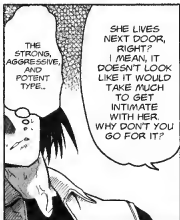






NO!...  
I MEAN...

...SO  
WATANABE-KUN,  
IF YOU COULD KILL  
ANY WOMAN  
IN THE WORLD...  
IT WOULD  
BE HER?



THE  
STRONG,  
AGGRESSIVE,  
AND  
POTENT  
TYPE...

SHE LIVES  
NEXT DOOR,  
RIGHT?  
I MEAN, IT  
DOESN'T LOOK  
LIKE IT WOULD  
TAKE MUCH  
TO GET  
INTIMATE  
WITH HER.  
WHY DON'T YOU  
GO FOR IT?



THAT'S  
NOT THE  
REASON,  
OKAY?!

IT'S  
JUST A JOKE,  
WATANABE-KUN.  
SO I GUESS YOU  
LIKE THE WEAK,  
PASSIVE,  
AND HELPLESS  
TYPE?



Yer just bein'  
pummeled  
f' a pulp,  
ya knoa.

DON'T YOU THINK  
IT'S REALLY BEING  
*MORE* RUDE  
JUST TO DO  
NOTHING BUT DREAM  
EGOTISTICAL  
FANTASIES ABOUT  
SOMEONE..?





DO YOU  
REALIZE  
HOW  
MANY  
FLOORS  
THAT  
BUILDING  
HAS?

Should  
we not  
hav waited  
for Iwata?

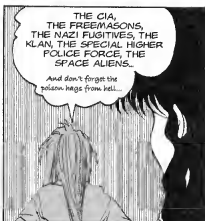
I'VE  
KNOWN  
YOU  
NOT TO  
MINCE  
WORDS  
BEFORE,  
BUT ...

I SWEAR...  
IWATA  
MUST BE A  
MASOCHIST.



WHAT'S  
UP,  
(Hyatt)  
HA-CHAN?

?



THE CIA,  
THE FREEMASONS,  
THE NAZI FUGITIVES, THE  
KLAN, THE SPECIAL HIGHER  
POLICE FORCE, THE  
SPACE ALIENS...

And don't forget the  
poison hags from hell...



SPRING'S  
WHEN  
THEY  
ALL START  
TO COME  
OUT,  
YOU  
KNOW.

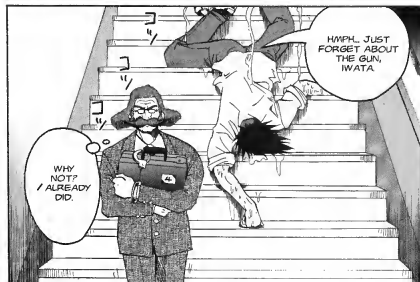
SEXUAL  
DEVIANTS,  
SENIOR?



OH,  
YEAH.

IT'S  
NOTHING..  
I JUST  
SENSED  
SOMEONE  
LOOKING  
AT ME...











MISSION 2  
HOW TO CONSUME OXYGEN





SEVERAL MINUTES AGO...



YOU CAN'T  
BEAT  
A JOB THAT  
PAYS OUT  
DAILY  
WAGES!

YOU CAN  
AVOID LOTS OF  
HASSLE THAT WAY.

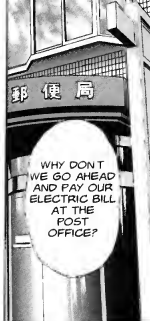


THIS WILL  
ALLOW US TO  
CONCENTRATE  
ON CONQUEST  
OPERATIONS  
FOR  
A WHILE,  
WON'T IT,  
SENIOR?

BEFORE  
WE  
FORGET  
AGAIN...

OH,  
SENIOR...







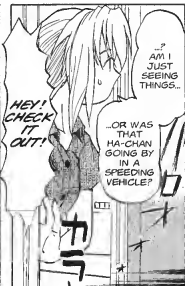






NO  
KIDDING!  
MAN, IT'S  
HAPPENING  
ALL THE  
TIME  
NOW!

THAT POST  
OFFICE  
JUST  
GOT HIT BY A  
ROBBER!



HEY!  
CHECK  
IT  
OUT!

...?  
AM I  
JUST  
SEEING  
THINGS...

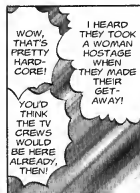
...OR WAS  
THAT  
HA-CHAN  
GOING BY  
IN A  
SPEEDING  
VEHICLE?



**BASTARRRDS  
!!!**

'ROB-  
BER'?

'POST  
OFFICE'  
?



WOW,  
THAT'S  
PRETTY  
HARD-  
CORE!

YOU'D  
THINK  
THE TV  
CREWS  
WOULD  
BE HERE  
ALREADY,  
THEN!

I HEARD  
THEY TOOK  
A WOMAN  
HOSTAGE  
WHEN  
THEY MADE  
THEIR  
GET-  
AWAY!

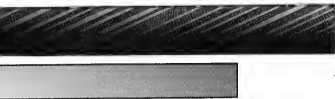


IF YOU WANNA  
PULL A HOLDUP,  
PULL IT AT  
A **BANK,**  
**MORONS!**

MR.  
POST-  
MASTER,  
PLEASE  
CALM  
DOWN!

**WHAT THE HELL IS  
TAKING THE POLICE  
SO LONG!?**  
EVERYBODY IS OUT  
TO GET THE  
POST OFFICE!  
I KNOW IT!





...AND  
NOW YOU  
KNOW...  
THE  
REST  
OF THE  
STORY!

END  
OF  
FLASH-  
BACK!  
THE  
TIME  
IS  
NOW!



OH GOD --  
I'M GONNA  
LOSE  
TRACK OF  
THEM  
AGAIN!











RESUME  
EXECUTION  
OF ESCAPE  
PLAN



...THE  
CAVALRY!



IT WON'T  
DO! THIS  
HAS GONE  
FAR BEYOND  
ONE OF THOSE  
"LASSIE,  
GET HELP!"  
SITUATIONS!

NO!

YES!  
AT A TIME  
LIKE THIS,  
YOU  
HAVE TO  
CALL  
IN...







Y'KNOW - THE HORSE SHE STOLE IN VOLUME 01.



„BUT QUITE  
APART FROM  
THE HEADWIND  
HAVING STRIPPED  
THE MOISTURE  
FROM MY EYES,  
YOU CAN'T HELP BUT  
TEAR UP A LITTLE  
WHEN YOU GET  
NO ANSWER  
WHATSOEVER..!

**ARGH!**  
I KNEW FROM  
THE GIDDYUP  
IT WAS A MERE  
GESTURE TO TRY  
AND RELIEVE  
MY TENSION..



HI-  
YO...

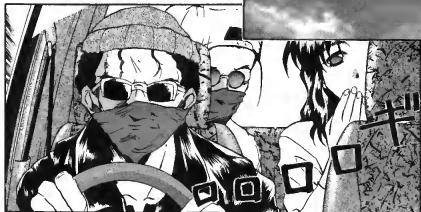
**S  
H  
I  
N  
M  
E!  
\***

HORSE WHISTLE









I  
GOT  
SOME-  
THIN'  
TO  
ASK,  
TOO...

ACTUALLY...  
BIG  
BRO'...?

MAY I ASK  
WHOM THE  
TWO  
OF YOU  
MIGHT  
BE...?

EXCUSE  
ME...



WHY...  
WHY'D  
WE HAVE  
TO TAKE  
SOMEONE  
HOSTAGE...?

WHAT  
?!







I MEAN,  
THERE WEREN'T  
ANY COPS,  
AND THOSE  
GUYS IN THE  
POST OFFICE  
WERE  
UNARMED..

Muchas Thanks, Po & Jinnojou.

IF YOU MAKE  
A GETAWAY,  
YOU **GOTTA** HAVE  
A HOSTAGE!  
IT'S ALL PART A'  
THE BANK ROBBER  
**AESTHETIC!**

UM, MY  
SENIOR  
IS  
WAITING  
FOR ME, SO...

OH,  
WOW...

I TOLD YOU:  
WE DON'T DO  
NOTHING  
HALFWAY!

YOU THINK YOU'RE A  
HOT SHOT JUST 'CAUSE YOU  
**GRADUATED** HIGH  
SCHOOL! BUT YOU GOT  
NO IDEA WHAT YOU'RE  
TALKING ABOUT,  
UNDERSTAND?!

HUH!?!  
WHAT,  
BIG  
BRO'..?

UWWW...

IN  
OTHER  
WORDS,  
THIS  
WAS A  
MISTAKE,  
WASN'T  
IT?

OH, UP  
AHEAD...

THAT'S  
OK,  
KID  
BROTHER!

I THINK  
I WAS  
**WRONG**  
TO  
QUESTION  
YOU,  
BIG BRO'!

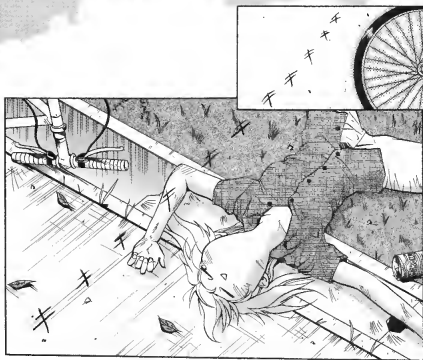














TIME  
TO  
EMPLOY  
THE  
FAIL-  
SAFE!

AND  
SO WHAT?  
I WON'T LET  
SOME SOCIAL  
DROPOUT  
LIKE A  
BANK ROBBER  
KEEP  
ME DOWN!

...AND...

ALL  
I NEED  
IS THE  
RECEIVER  
AND..

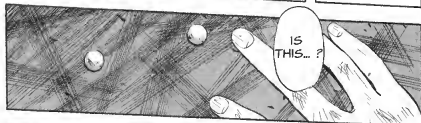
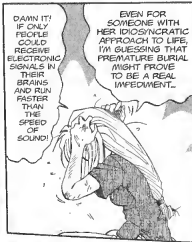
PREVIOUS  
DANGEROUS  
EXPERIENCES HAVE  
TAUGHT HYATT AND  
MYSELF THE  
NEED TO  
WEAR TRACKING  
DEVICES!

BY  
FOLLOWING  
THE SIGNAL,  
LOCATING  
EACH  
OTHER  
BECOMES  
le snap!

**...OH, YEAH  
...THE  
RECEIVER.**















Eee-  
Eeee-  
EEEEK!  
!?

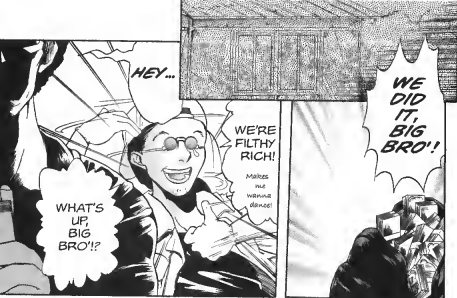
...BUT  
I WONDER  
IF HYATT...  
FORESAW  
THE COST... ?

I'm assuming no.

WELL...  
I ADMIT  
THE  
TRAIL IS  
STRAIGHT  
AND  
STEADFAST...







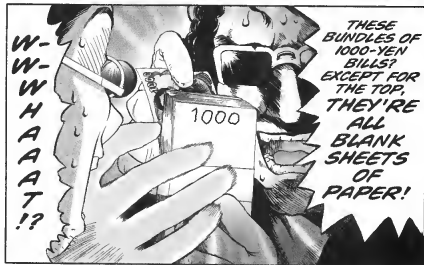
HEY...

WE'RE  
FILTHY  
RICH!

Makes  
me  
want  
dance!

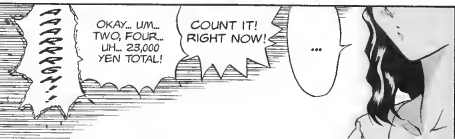
WHAT'S  
UP,  
BIG  
BRO'!?

WE  
DID  
IT,  
BIG  
BRO'!



W-  
W-  
W-  
H  
A  
A  
A  
T  
!?

THESE  
BUNDLES OF  
1000-YEN  
BILLS?  
EXCEPT FOR  
THE TOP,  
THEY'RE  
ALL  
BLANK  
SHEETS  
OF  
PAPER!



OKAY... UH...  
TWO, FOUR...  
UH... 23,000  
YEN TOTAL!

COUNT IT!  
RIGHT NOW!

...





OH.

...



EEEEAAAAA

DOES THAT  
MEAN  
YOUR  
JOB  
WAS A  
FAILURE?



IT AIN'T  
RIGHT TO ABUSE  
DEFENSELESS  
WOMEN AND  
CHILDREN!  
HERE, HAVE  
SOME CANDY,  
OKAY?

HOW  
'BOUT JUST  
VERBAL ABUSE?  
CAN I DO  
THAT?

C'MON,  
BIG BRO!  
WE'RE  
BANK  
ROBBERS!  
WE DON'T  
HAVE TO  
PROVE  
WE'RE  
BAD!



I'LL STICK  
YOUR TEETH  
THROUGH  
YOUR EAR  
AND MAKE MY  
HAND RATTLE!

(WHINING SOB)  
YOU *CUNT*!  
FORGETTIN'  
YOU'RE A  
HOSTAGE,  
AREN'T YA!?

BIG  
BRO!  
PLEASE!  
CALM  
DOWN!









KIDS AN' FEMALES, REMEMBER? GOTTA **RESPECT 'EM!** THAT'S WHAT OUR AUNT TAUGHT US!

SHE FELL OVER, THE POOR THING...

UM, WELL... UH...



OH, LOOK WHAT YOU'VE DONE!



IT'S ALL MY FAULT?! IS THAT IT?!

SO... I'M THE ONE THAT'S WRONG...?

My dear  
kidd brother...

HEY, I'M SORRY ABOUT THIS... C'MON, I'LL HELP YOU UP.

TA  
A  
W



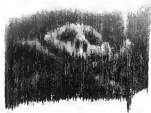
HEYYYYYY!  
OKAY, I'M SORRY! THERE, YA SEE?!

YOU WANT ME TO KNEEL DOWN AN' BEG FOR FORGIVENESS, TOO? WANT ME TO DO THAT?

BIG BRO'...

...THIS GIRL HERE...









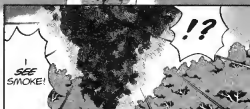
WHAT TH'!?

END OF  
THE LINE  
ON THE  
STENCH-  
OF-  
DEATH  
TRAIL!

PHEW...

...?  
THAT'S  
STRANGE  
I  
SMELL  
SMOKE...

LOGICALLY,  
THEN,  
HA-CHAN'S  
PRESENCE  
MUST BE  
IMMINENT..



I  
SEE  
SMOKE!

!?



--NO,  
THAT'S  
JUST  
WHAT  
I'M  
TRYING  
TO  
AVOID,  
DAMN  
IT..!

COOL! NOT  
JUST BURIAL,  
CREMATION!  
THAT'S  
ONE WAY TO  
MAKE  
SURE SHE  
STAYS--



OH GOD,  
THAT'S HER  
MEDICINE  
BOTTLE  
OVER  
THERE...





HYAAAAA TTTT!!



HYATT!  
WHERE  
ARE  
YOU?!

CHARGE!

AAAAAGHH!  
I'M  
BURNING!  
I'M  
BURNING!

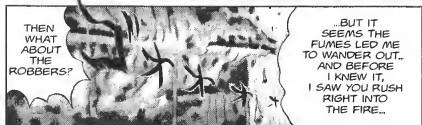




WHY ARE  
YOU JUST  
STANDING  
THERE AS IF  
THIS WASN'T  
ANY OF YOUR  
BUSINESS?

I WAS  
IN FACT  
INSIDE  
THE  
BUILDING  
UNTIL  
VERY  
RECENTLY...

OH,  
UM...



THEN  
WHAT  
ABOUT  
THE  
ROBBERS?

...BUT IT  
SEEMS THE  
FUMES LED ME  
TO WANDER OUT...  
AND BEFORE  
I KNEW IT,  
I SAW YOU RUSH  
RIGHT INTO  
THE FIRE...



ALL  
IS  
WELL  
THAT  
ENDS  
WELL,  
ISN'T  
IT?

FOR  
SOME  
REASON,  
I'M  
SUDDENLY  
KINDA  
TIRED  
Burnt  
out.

...BUT  
LET'S  
JUST  
GO  
HOME.



OH, SENIOR,  
YOU NOTICED  
THE TRAIL I MADE  
WITH MY MEDICINE!

I must  
say you never  
disappoint!

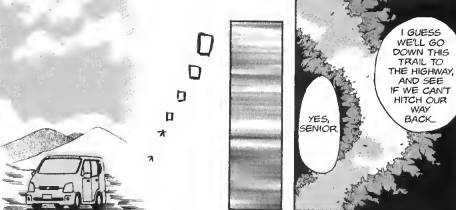
THERE'S  
STILL A  
FEW  
DETAILS  
THAT ARE  
KIND OF  
CHARRED  
AND  
SMOKY...



I WENT  
THROUGH  
BOTH META-  
PHORICAL  
AND  
LITERAL  
HELL TO FIND  
YOU... AND  
FOR WHAT...?

...  
I  
IMAGINE  
THEY MUST  
HAVE RUN  
OFF...





YES,  
SENIOR.

I GUESS  
WE'LL GO  
DOWN THIS  
TRAIL TO  
THE HIGHWAY,  
AND SEE  
IF WE CAN'T  
HITCH OUR  
WAY  
BACK.

WE'RE  
STILL  
BROTHERS,  
AN' IF  
WE WORK  
TOGETHER,  
I'M SURE  
WE COULD  
MAKE  
IT ANY-  
WHERE!

LOOK I SAY  
WE LET THIS  
WHOLE  
**INCIDENT**  
BURN UP BACK  
THERE, AN'  
JUST START  
OVER!

LET  
IT  
GO!

WE  
HADDA  
DESTROY  
TH'  
EVIDENCE!

I CAN'T  
BELIEVE YOU,  
BIG BRO'...  
SETTING HER  
ON FIRE  
LIKE THAT...

HUH...?

ARE YOU  
**SURE** YOU  
DON'T WANT  
TO SHARE  
ANY OF  
THE  
BLAME?!

NOW YOUR RAP  
SHEET INCLUDES  
ARMED ROBBERY,  
MANSLAUGHTER,  
ABANDONMENT  
OF A CORPSE,  
AND ILLEGAL  
DESTRUCTION OF A  
BODY... DID I GET  
EVERYTHING,  
BIG BRO'?

Oh, yeah...  
arson...





THEIR  
CONTINUING  
HYSTERIA HAS  
REGRETTABLY  
PREVENTED  
AUTHORITIES  
FROM  
QUESTIONING  
THEM AS  
TO THE HOSTAGE  
SAID TO HAVE  
BEEN  
(\*click\*)

...THE SUSPECTS,  
PULLED FROM A  
TERRIFYING  
MANGLE  
OF METAL AND  
FLESH AT THE  
BOTTOM OF THE  
RAVINE, WERE  
DESCRIBED AS  
STILL CONSCIOUS,  
EVEN  
PANICKY...



END MISSION 2



MISSION 3

# "THE SMEARING BUG'S..."

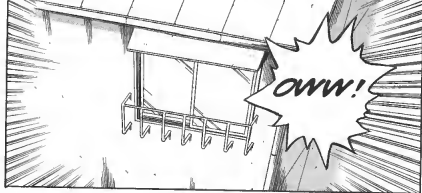




# EXCELSAGA











IT'S A TOOTH-ACHE...?

OH, I SEE.



YOU'VE  
GOT SOME  
PAINKILLERS,  
RIGHT?  
DO YOU  
HAVE  
ANYTHING  
I CAN  
USE?

HA-  
CHAN...

ACTUALLY,  
I'VE HAD  
A BAD FEELING  
ABOUT THIS  
FOR A WHILE...  
IT STARTED  
WITH SOME  
GENTLE JABS...  
SOME SLIGHT  
STINGS, BUT  
NOW...

I ADMIT TO  
SOME SURPRISE,  
CONSIDERING  
THE RUDDIMENTARY  
NATURE OF OUR MEALS,  
IN WHICH ANY SUGAR  
CAN BE OBTAINED ONLY  
THROUGH THE BREAKDOWN  
OF THE LOW-COST,  
STARCHY FEED UPON  
WHICH WE SUBSIST.



...THEN IN  
THE CENTER,  
A CONTAINER OF  
"SACRIFICE CLARITY  
FOR RELIEF,"  
AND FINALLY,  
ON THE RIGHT,  
A BOTTLE OF  
"DETACHMENT  
FROM THE HUMAN  
CONDITION."

WELL,  
LET'S SEE...  
STARTING  
ON THE LEFT,  
WE HAVE  
A JAR OF  
WELL-MEANING  
PLACEBO...

THANKS,  
BUT I  
THINK  
I'VE  
CHANGED  
MY  
MIND.

HMMM...



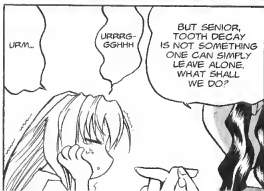
I KNOW  
I SHOULDN'T  
RELY  
TOO MUCH  
ON THIS  
TACTIC,  
BUT...

OH,  
WELL...

UHM...

URRRG-  
GGHHH

BUT SENIOR,  
TOOTH DECAY  
IS NOT SOMETHING  
ONE CAN SIMPLY  
LEAVE ALONE.  
WHAT SHALL  
WE DO?







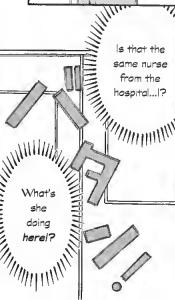




コ  
ト  
ニ  
.

YES,  
MA'AM.

PLEASE  
SIT AND  
WAIT,  
ONCE  
YOU'VE  
FILLED IN  
THE  
FORM.







APPOINT-  
MENT!?  
SHE JUST  
WALKED IN!  
THE  
FIRST  
PERSON  
EVER!

HEY!  
I THOUGHT  
I TOLD YOU  
-- NO  
APPOINTMENTS  
TODAY!

I MEAN,  
SHE  
COULDN'T  
TELL...  
RIGHT?

Just  
relax...

WHOA,  
I'M SURE  
GLAD  
I GOT  
THIS  
DISGUISE...



phew!



HE-LLO-  
OOOOOO?  
WHERE'S  
ALL THE  
CUSTOMERS --  
I MEAN,  
THE  
PATIENTS!?



PERHAPS HE WOULD  
HAVE BEEN LESS  
TROUBLED  
IF YOU DIDN'T  
INSIST ON STICKING  
YOUR FINGERS  
WHERE  
THEY'RE NOT  
CERTIFIED!

Don't you know your father  
cried over you  
every night?

TUESDAY  
IS  
TEETH  
DAY...  
THAT'S  
MY DRILL.  
AND  
I MEAN  
TO USE IT.

Oh, yeah--like  
you're  
certified.



MAN!  
THIS  
CLINIC'S  
DEAD!

MY  
FATHER  
WOULD  
HAVE  
BEEN  
EXTREMELY  
TROUBLED  
IF HE  
WERE  
TO HAVE  
SEEN  
THIS.





THE STORIES, CHARACTERS, AND INCIDENTS MENTIONED IN THIS PUBLICATION ARE ENTIRELY FICTIONAL...



Thanks: Po and Jinnojyou.







WHICH  
TEETH  
WOULD YOU  
SAY  
YOU'RE  
LEAST  
ATTACHED  
TO?



UM,  
ACTUALLY,  
I CAME  
HERE NOT  
TO HAVE A  
TOOTH  
PULLED, BUT  
BECAUSE I  
NEEDED  
SOME  
WORK  
DONE  
ON IT..?

tsk!

hey?



LOOK...  
I'M NOT  
ASKING  
FOR MUCH...

YOU'VE BEEN  
GETTING  
AWFULLY  
CURT WITH ME  
RECENTLY --  
YOU REALIZE  
THAT?

Bangin' on my  
orrnum like  
a beambbox.

JUST,  
PLEASE,  
FOR ONCE,  
FORGET  
YOU'RE  
A GENIUS --  
AND TREAT  
A PATIENT  
PROPERLY.



AUGH!

I BELIEVE  
YOU'RE  
REFERRING  
TO *THIS* ONE.  
LET'S SEE...

YEAH --  
THAT  
ONE.



THIS IS NO  
FUN AT ALL.  
RIGHT... OPEN  
WIDE.

UH-  
MUNNN.



STOP TALKING LIKE THE FIRST THING YOU TRY WITH WISDOM TEETH IS PULLING THEM.

LOOK. JUST TELL ME I CAN YANK IT OUT AND I'LL STOP.

STOP  
TALKING LIKE THE  
FIRST THING  
YOU TRY WITH  
WISDOM TEETH IS  
PULLING THEM.

LOOK.  
JUST TELL ME  
I CAN  
YANK IT OUT  
AND I'LL  
STOP.



BLACK  
AS NIGHT.  
PIT O'  
DECAY.

GOD, JUST  
*LOOK*  
AT THE  
SIZE OF  
THIS HOLE  
HERE.

YES,  
THIS IS  
CERTAINLY  
BAD.  
VERY BAD  
INDEED.

FRANKLY,  
I'M  
AMAZED  
YOU CAN  
ENDURE  
THE PAIN  
OF THIS  
DENTAL  
PROBE.



BLACK  
AS NIGHT.  
PIT O'  
DECAY.

GOD, JUST  
*LOOK*  
AT THE  
SIZE OF  
THIS HOLE  
HERE.

YES,  
THIS IS  
CERTAINLY  
BAD.  
VERY BAD  
INDEED.

FRANKLY,  
I'M  
AMAZED  
YOU CAN  
ENDURE  
THE PAIN  
OF THIS  
DENTAL  
PROBE.



BLACK  
AS NIGHT.  
PIT O'  
DECAY.

GOD, JUST  
*LOOK*  
AT THE  
SIZE OF  
THIS HOLE  
HERE.

YES,  
THIS IS  
CERTAINLY  
BAD.  
VERY BAD  
INDEED.

FRANKLY,  
I'M  
AMAZED  
YOU CAN  
ENDURE  
THE PAIN  
OF THIS  
DENTAL  
PROBE.



BLACK  
AS NIGHT.  
PIT O'  
DECAY.

GOD, JUST  
*LOOK*  
AT THE  
SIZE OF  
THIS HOLE  
HERE.

YES,  
THIS IS  
CERTAINLY  
BAD.  
VERY BAD  
INDEED.

FRANKLY,  
I'M  
AMAZED  
YOU CAN  
ENDURE  
THE PAIN  
OF THIS  
DENTAL  
PROBE.

RIGHT, THEN!

Doesn't spend much time at hospitals, honestly has no idea.

Are all doctors like this?

We need health-care reform, bad!

RIGHT, THEN!

Doesn't spend much time at hospitals, honestly has no idea.

Are all doctors like this?

We need health-care reform, bad!

RIGHT, THEN!

Doesn't spend much time at hospitals, honestly has no idea.

Are all doctors like this?

We need health-care reform, bad!

RIGHT, THEN!

Doesn't spend much time at hospitals, honestly has no idea.

Are all doctors like this?

We need health-care reform, bad!

I HATE THESE INFORMED PATIENTS.

mutter mutter

I don't think medical knowledge is the issue here...

I HATE THESE INFORMED PATIENTS.

mutter mutter

I don't think medical knowledge is the issue here...

I HATE THESE INFORMED PATIENTS.

mutter mutter

I don't think medical knowledge is the issue here...

I HATE THESE INFORMED PATIENTS.

mutter mutter

I don't think medical knowledge is the issue here...









FOR CHRIST'S  
SAKE...  
IS THAT  
HOW  
YOU  
LOOK  
AT ME?

No, I didn't do  
anything...  
right now.

SO THIS WASN'T  
A CASE WHERE  
THE PATIENT  
LASHED BACK BECAUSE  
YOU TRIED TO  
MOLEST HER

EXCUSE  
ME...?

OH,  
THANK  
GOD.

ホ



YEAH...  
SEE,  
ABOUT  
THAT...  
BEFORE  
YOU  
START...

ALL  
RIGHT?  
NOW,  
CLOSE  
YOUR  
EYES,  
SO I CAN  
GET  
STARTED!



SORRY.

AND  
YOU  
...!

IF YOU'RE  
AFRAID OF SHARP,  
AUGERING OBJECTS,  
HOW ABOUT  
CLOSING YOUR EYES  
INSTEAD OF  
SMACKING SOMEONE  
IN THE  
BACK OF THE  
HEAD!



DAMN,  
YOU  
FIGURED  
IT  
OUT...

PSHAW

I WANT...  
ANESTHETIC.













Phew,  
this is finally  
starting to look  
normal...

...THIS'LL  
JUST  
TAKE A  
LITTLE  
WHILE TO  
DEVELOP.

YES,  
MA'AM.



ALL  
RIGHT NOW...  
PLEASE  
HOLD THIS  
PLATE IN  
PLACE WITH  
YOUR HAND,  
AND STAY JUST  
LIKE THAT  
FOR A FEW  
SECONDS...



HMM

AS IF I'D  
ACCEPT AN  
AWARD  
FROM SOME  
NOUVEAU-  
RICHE  
ARRIVISTE  
WHO MADE  
HIS MONEY  
IN EXPLOSIVES...  
"DY-NO-MITE,"  
NURSE  
FUKUYA.



HOW  
MANY  
NOBEL  
PRIZES  
HAVE  
YOU WON,  
DOCTOR?

HUH, KONRAD  
ROENTGEN.  
HIM AND HIS  
STUPID  
X-RAYS...



EH?



There is nothing  
more disconcerting  
than listening  
to a doctor think  
out loud about  
your diagnosis...

AH-  
HUH...

..HUH..

WHAT  
THE...?





Y'KNOW  
WHAT?



?



HEH..

HA! HA!  
HA-HA-HA!  
WELL,  
AIN'T THIS  
A HOOT!



TIME  
F'R  
PULLIN'.



WHY...?  
DOCTOR?  
WHAT  
ARE YOU  
DOING?!

STOP!  
NO!

eeek!

DAMN IT,  
STOP  
SQUIRMIN'!  
IT'S HIGHLY  
ANNOYING!

11/11





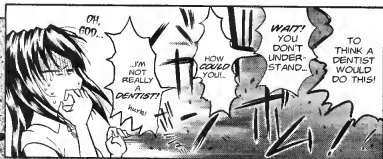
I GUESS  
YOU'RE  
RIGHT,  
NURSE.  
YOU SHOULD  
HOLD HER  
DOWN  
FIRST.

PLEASE  
STOP,  
DOCTOR  
IWATA!

HELP  
ME,  
LORD IL  
PALAZZO  
!!!









A FEW DAYS LATER...

„GREW  
BACK,  
YOU SAY?

YOUR  
TOOTH.

WHY,  
ISN'T IT  
CONVEN-  
IENT  
TO HAVE  
TEETH  
GROW  
BACK!  
IT'S JUST  
LIKE A  
SHARK.

BUT I  
LEARNED AN  
IMPORTANT  
LESSON,  
HA-CHAN.  
I'M NEVER  
GOING  
TO THE  
DENTIST  
AGAIN  
AS LONG  
AS I LIVE.

I GUESS,  
IN THE END,  
I BROKE EVEN...  
MY TOOTH  
GREW BACK, AND  
I DIDN'T HAVE  
TO PAY FOR  
THE VISIT.

IF YOU  
WON'T  
**EXPLAIN**  
YOUR  
ACTIONS  
TO ME...

BUT  
THESE **AREN'T**  
MY BABY BONES  
YOU'VE BROKEN,  
NURSE FUKUYA!  
THEY'RE MY  
**PERMANENT**  
ONES!

THE X-RAY  
SHOWED A  
**PERMANENT**  
TOOTH  
UNDERNEATH,  
TRYING TO GET  
THROUGH!  
IT WAS **OKAY**  
TO PULL IT OUT!

IT  
WAS A  
**BABY**  
TOOTH,  
RIGHT?!

This does  
happen in  
adults.

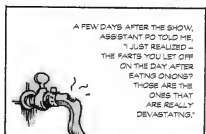
...I HAVE  
NO CHOICE  
BUT TO  
ASSUME  
THE  
**WORST!**

END MISSION 3



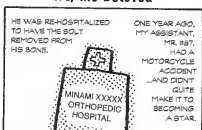


# Those of Us You Can't Take Anywhere



Yes, there's nothing worse than realizing that yours, in fact, do stink more

# We, the Beloved





Her full name:  
her measurements:  
her age:  
her profile:  
the type of men she's  
attracted to:  
and all that other stuff:

...ARE...

DETAILS  
ONLY I  
NEED TO  
KNOW.

heck!

Featured Character:  
**SECRETARY MOMOCHI**



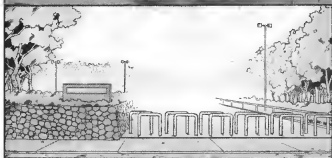




MISSION 4

23 HOURS, 56 MINUTES, AND  
4 SECONDS IN THE LIFE OF DR. KABAPU

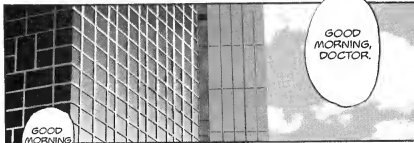












GOOD  
MORNING

GOOD  
MORNING,  
DOCTOR.



HOW  
DOES  
MY  
SCHEDULE  
LOOK  
TODAY...?

70  
4  
11



ANY  
NEW  
REPORTS?

FOR THIS  
AFTERNOON,  
THERE'S  
THE INSPECTION  
TOUR ON THE  
CONSTRUCTION  
SITE AT THE  
NEW FACILITY,  
AND YOUR  
ASSESSMENT  
IMMEDIATELY  
THEREAFTER-  
WARD.

SIR, LATE  
MORNING YOU  
HAVE THE  
VISIT FROM  
THE NEW  
MAYOR AND  
HIS STAFF...





IN A BOX, SIR. IT SEEMS HE PASSED AWAY LATE LAST NIGHT.

OH YES, HIM. HAS HE BEEN DIS-CHARGED YET?

YES, DOCTOR.

WELL, REGARDING THE INDIVIDUAL YOU HAD PLANNED TO HIRE... THE HR PROCESS WAS PUT ON HOLD, DUE TO HIS HOSPITALIZATION...



BUT ABOUT THE, UH, INDIVIDUAL IN QUESTION... IS THAT REALLY TRUE?!

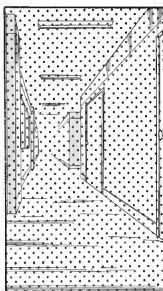
OH, NO, NO. NAIL CLIPPER WENT A LITTLE DEEP, THAT'S ALL.

DO YOU REQUIRE MEDICAL ATTENTION, DOCTOR?

YES, DOCTOR. I HAVE CROSS-CHECKED THE REPORTS. I COULD CONFIRM BY VISITING THE HOSPITAL MYSELF.

I SEE...









TALKING TRASH ABOUT THE DOCTOR.

WE WERE JUST HAVING A CONFERENCE ON A CRITICAL ISSUE...

KILLING TIME SO EARLY IN THE DAY?



OH, HEY, MORNING, MISAKI!



...HOW DOES IT STAY IN THAT SHAPE?

YEAH... ABOUT HIS HAIR...



SO... WHAT DO YOU THINK, MISAKI?

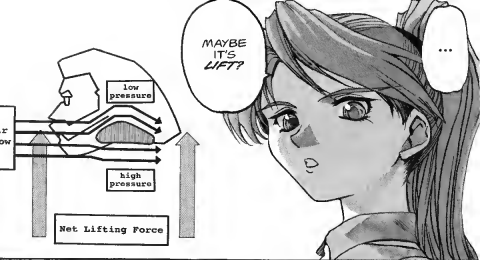
I reckon it's a wig, meself'.

TWO FISTFULS OF GEL, APPLIED HOURLY?

I FIGURE HE'S GOT SOME KINDA SCALP SCAFFOLDING. Y'KNOW, LIKE WHEN YOU'RE GROWING NASTURTIUMS.

...











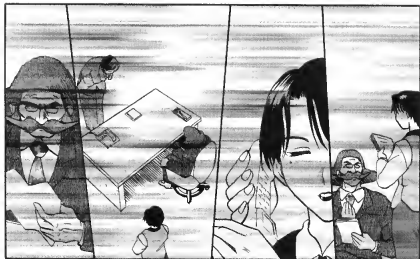
THERE'S  
NOTHING  
YOU  
NEED  
WORRY  
ABOUT.

ha  
ha  
ha  
HMM, WHY,  
YES,  
JUST LEAVE  
IT TO ME.  
OH, COME NOW,  
THIS IS  
ME YOU'RE  
TALKING WITH!

...AND  
SO, I  
WAS  
WONDERING  
IF...



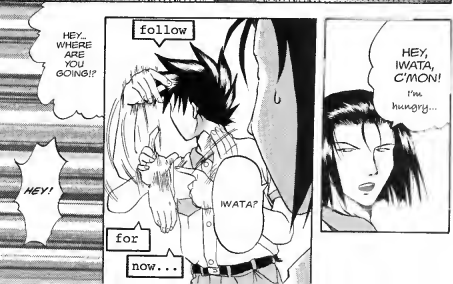
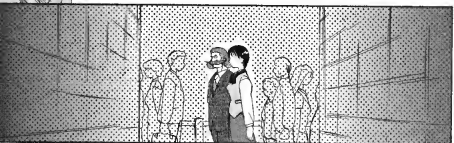








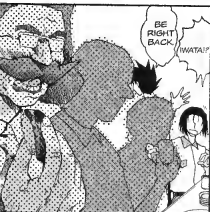














YEAH...

I MEANT  
TO ASK YOU,  
WHY  
YOU WENT  
OUT TO BUY  
THAT...  
Y'KNOW,  
PLACES  
LIKE THIS,  
THEY  
GIVE YOU  
A LITTLE  
DOLLOP WITH  
EVERY  
ORDER.



WHAT  
EXACTLY  
DO  
YOU HAVE  
AGAINST  
THE  
DOCTOR,  
ANYWAY?

A LITTLE  
DAB WILL  
**NOT** DO ME  
I'M GONNA  
SPIKE ONE  
OF THESE  
PIECES WITH  
ENOUGH GREEN  
KEROSENE  
TO MAKE HIS  
BREATH FRESH  
FOR A YEAR.

DOLLOP?  
DOLLOP?

WHAT  
ARE YOU  
GONNA  
DO IF  
SOMEONE  
**ELSE**  
ENDS UP  
EATING  
IT!?

HEY,  
WAIT,  
YOU  
IDIOT!

OH,  
COME ON.  
IT'S JUST A  
MUSTACHIOED  
MAN AND HIS  
SECRETARY,  
HAVING  
LUNCH  
TOGETHER!

I SUPPOSE  
I HAVE  
A FENT-UP  
ANGER  
AGAINST  
A MODERN  
SOCIETY  
THAT PERMITS  
INJUSTICES  
LIKE THAT  
COUPLE  
OVER  
THERE...

I  
divn't  
think ya  
need t'  
worry  
aboot  
that.

ホ  
コ





DO  
IT,  
IWATA.

He  
only  
ets  
from th'  
500-yen-  
an'-up  
plates.

Did ye  
not  
notice?  
Ya  
man  
owah  
there...

HUH?  
WHAT DO  
YOU MEAN,  
SUMIYOSHI?



DON'T  
WORRY,  
MAN.  
THIS IS  
WORSE  
THAN AN  
AUDIT.

THE BASTARD  
A PUBLIC  
SERVANT,  
JUST LIKE US..  
HOW DOES  
HE MANAGE  
TO AFFORD A  
LUNCH LIKE  
THAT?



DON'T  
STOP  
ON MY  
ACCOUNT.

OH,  
DOCTOR.

WHAT?  
ARE YOU  
DONE  
ALREADY?

THANK  
YOU  
FOR THE  
WONDER-  
FUL MEAL.

WELL...



I'LL  
LET YOU IN ON  
A LITTLE  
SECRET ABOUT  
THIS PLACE.  
YOU WANT  
TO ONLY EAT  
FROM THE  
500-YEN-AND-  
UP PL--

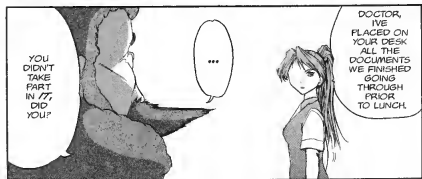
















THE OLD  
RECORDS  
BUILDING...



BUT  
THAT'S  
THE  
SPOT  
IN THE  
PHOTO.



BOY,  
YOU'D  
THINK  
I'D HAVE  
BETTER  
THINGS  
TO DO...



...THERE  
WASN'T  
A SINGLE  
HIGH-RISE  
BEHIND  
HIM.

THE  
BACK-  
GROUND...

THERE  
WAS  
SOMETHING  
WRONG  
WITH  
THAT  
PICTURE...







AND  
THE  
LIGHTS  
OF THE  
CITY ARE  
STILL FAR  
TOO FEW

ALAS...  
FINALLY  
THE  
DARK  
RETURNS...



YET  
AT  
LEAST...



...SINCE  
THOSE  
NOSTALGIC  
NIGHTS OF  
YESTER-  
YEAR

...THERE  
ARE NOW  
MORE  
THINGS TO  
OCCUPY  
ME...



HEY  
YOU  
WERE  
LAUGHING,  
TOO.

HE  
FOUND  
OUT,  
YOU  
IDIOT!

YOU KNOW,  
IT'S INTERESTING  
HOW OUR WORKLOAD  
SUDDENLY EXPLODED  
TODAY -- ALMOST  
LIKE HE'S  
DELIBERATELY  
TORMENTING US.

Well, lads—  
that  
wuz th'  
last  
train  
home  
wot just  
left.

END MISSION 4



MISSION 5

THE SEASON FARAWAY  
FROM THE SUN







„IT DID  
TEACH THE  
VALUABLE  
LESSON THAT  
THE SECRECY OF  
OUR ACROSS  
HEADQUARTERS  
IS NOT  
ABSOLUTE...

WHILE WE  
CANNOT DETERMINE  
WHETHER THE ACT OF  
INTRUSION FROM THE  
LOWER WORLD  
CAME ABOUT BY  
ACCIDENT,  
OR WAS  
INTENTIONAL...

HENCE...

**SIR!**

WELL...  
AND, YES,  
WHAT  
IS IT,  
EXCEL?

BUT  
VERY  
WELL.  
LET  
IT BE  
VOICED.

HMM, IT IS  
SOMEWHAT  
ABRUPT,  
WOULD  
YOU NOT  
AGREE?

I HAVE A  
REQUEST TO  
MAKE REGARDING  
SECURING THE  
HEARTS AND  
MINDS OF THE  
MASSES, ONCE  
OUR CONQUEST  
IS COMPLETE!





**SWIMMIN'  
POOLS!**



WHAT  
DO YOU  
HAVE  
IN MIND,  
SPECIFI-  
CALLY?



I BELIEVE A  
CERTAIN  
DEGREE OF  
RECREATION IS OF  
NECESSARY  
IMPORTANCE FOR  
THE PHYSICAL  
AND MENTAL  
MAINTENANCE  
OF THE  
MASSES!



I AM  
HUMBLED  
EXTREMELY  
BY YOUR  
GENEROUS  
WORDS,  
SIR!

A VERY  
ASTUTE AND  
CONSTRUCTIVE  
SUGGESTION  
INDEED,  
EXCEL

..I TAKE IT  
YOU HAD IN MIND  
TO EXAMINE HOW  
VARIATIONS IN THE  
MICROCLIMATE  
AND PHYSICAL  
GEOGRAPHY OF  
THE CITY CAN BE  
ADDRESSED BY THE  
CONSTRUCTION OF  
APPROPRIATE  
MAN-MADE  
CIVIC FACILITIES?

THE STRESS  
OF WEIGHT UPON  
THE BODY  
IS OFFSET BY  
THE BUOYANT  
MEDIUM, WHILE  
THE SENSATION  
OF FLOATING  
PROVIDES  
SERENITY  
AND RELAXATION  
TO THE MIND..

TRUE..  
EXERCISE  
UNDER-  
WATER IS  
CONSIDERED  
THE IDEAL  
METHOD OF  
PHYSICAL  
EXERTION..



OYEZ!



..EXCEPT, OF  
COURSE, THAT  
WE RECEIVED  
FREE TICKETS  
TO THE POOL  
FROM A  
PERSON SELLING  
NEWSPAPERS  
DOOR-TO-  
DOOR..

I HAVE  
NO  
SPECIFIC  
THEORIES,  
SIR..

HYATT,  
MAY I ASK  
FOR YOUR OWN  
ANALYSIS OF WHAT  
FACTORS MOTIVATED  
EXCEL IN HER EAGER  
AND MOST EXACT  
REQUEST TO  
GO TO THE  
SWIMMIN' POOL?

..NOW.



I CANNOT  
HELP BUT  
WONDER NOW  
AT WHAT FAST  
TRAGEDY IT  
COULD HAVE  
BEEN THAT  
OVERWHELMED  
HIM SO  
SUDDENLY..

NO,  
MY LORD..  
WE DECLINED  
TO SIGN..

AND I  
RECALL  
THAT -- AS  
THE SALESMAN  
LEFT --  
I OBSERVED  
HIM TO BE  
WEEPING  
OPENLY.

WERE  
THEY  
GIVEN IN  
RETURN  
FOR A  
HOME  
DELIVERY  
CONTRACT  
?

AH.



YES,  
SIR!!

EXCEL?



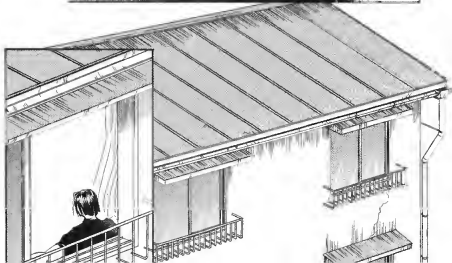
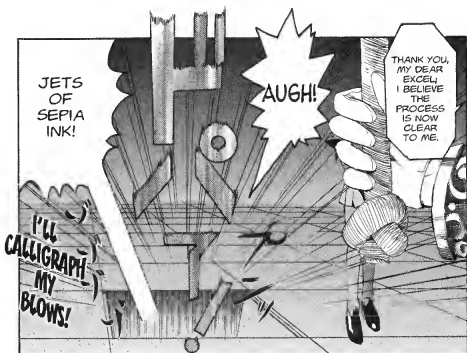




WELL.











Treasan  
nevah doez  
prosper.



HEH-  
HEH!

SO... ME  
AND MISAKI,  
YOU AND  
SUMIYOSHI--  
THAT'S  
FOUR,  
RIGHT?

GLAD  
WE GOT  
THAT  
SETTLED!



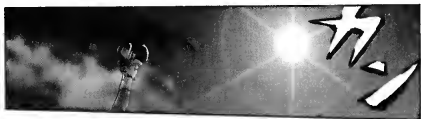
GOT  
'EM FOR  
RENEWING  
YOUR  
NEWS-  
PAPER  
SUBSCRIPTION,  
HUH?

HEYYYY! SO  
WATANABE'S  
GOT TWO  
TICKETS,  
TOO?

...thinkin'  
hood for  
t' ask  
th' lass  
next door  
t' go oot  
wi' him.

An' I see  
reet there  
th' eyes o' a  
traitor...

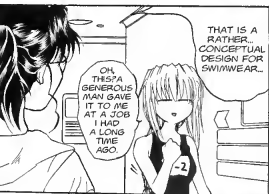








SENIOR...



WHAT IS IT?

HUH?







WASN'T THIS  
TO BE...  
A MERE  
INSPEC-  
TION?

READY  
TO HIT  
THE  
WATER?



I SEE.

IF WE'RE  
GONNA  
LEARN THE  
SENSIBILITIES  
OF THE MASSES,  
THEN WE  
GOTTA STAND  
IN THEIR  
FLIP-FLOPS.



UM,  
SENIOR...

BESIDES,  
THIS WILL  
BE GOOD  
EXERCISE.. TO  
STAY HEALTHY  
FOR THE  
REVOLUTION!  
C'MON, LET'S  
HOOF IT!

I...









MISAKI...

I GUESS IT'S NOT AS CROWDED AS I THOUGHT IT WOULD BE...

WELL...



WHAT?!

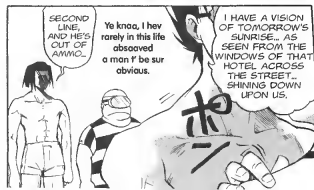
COULD YOU SHOW ME HOW YOU HOLD YOUR ARMS TO DO A BUTTERFLY STROKE?



HE TRIED THAT TRICK?

Miss...  
nae contact.

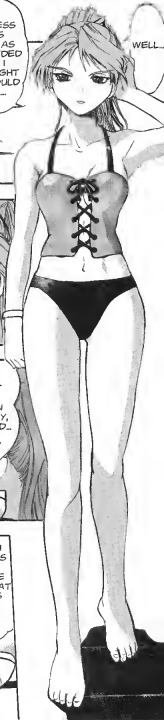
WELL, I WON THE DISTRICT RECORD FOR SPEED IN THE BUTTERFLY, SO YES... I COULD... BUT WHY DO YOU ASK?



SECOND LINE, AND HE'S OUT OF AMMO...

Ye knaa, I hev rarely in this life absoaved a man t' be sur abvious.

I HAVE A VISION OF TOMORROW'S SUNRISE... AS SEEN FROM THE WINDOWS OF THAT HOTEL ACROSS THE STREET... SHINING DOWN UPON US.













GOTTA  
GO TO THE  
BATHROOM!  
BE RIGHT  
BACK.

Eh?

I MEAN,  
I LIKE TO HIT  
THE BEACH,  
BUT I HAVEN'T  
DONE ANY  
SERIOUS LAPS  
SINCE...

I divven't knoa  
quite how  
y' put this but,  
really...

HEY,  
WHERE'D  
WATANABE  
GO?

Eh...nevoh  
mind.

MY  
EYES?  
I JUST  
SPENT,  
LIKE, TEN  
MINUTES  
WASHING  
THEM  
OUT!

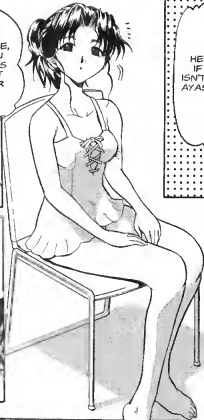
...cannot th' twa o' ye  
learn y' better  
mosk that...  
BESTIAL look  
that comes upon  
ya eyes?

HUH?





IS THIS  
COINCIDENCE,  
OR DID YOU  
GET TICKETS  
FROM THAT  
NEWSPAPER  
GUY...?



HEY..  
IF IT  
ISN'T MS.  
AYASUGI!



...

OH,  
EXCUSE  
ME...



..PLEASE  
LET ME  
GET UP  
A  
MOMENT.









OH, NO  
THANKS.  
I'M NOT  
THIRSTY.  
I HAVEN'T  
BEEN  
SWIMMING  
IN A WHILE,  
AND I MUST  
HAVE GOT  
HALF  
THAT POOL  
DOWN MY  
WINDPIPE.

YES...  
UM...  
PLEASE,  
WOULD  
YOU LIKE  
SOME OF  
THIS...?

SO YOU  
GOT IN  
THE  
SAME  
WAY  
WE DID.



THAT  
DREAM  
I HAD WAS  
JUST A  
BUNCH  
OF SILLY  
NONSENSE...

THERE.  
SHE TALKS  
ABOUT  
NORMAL  
STUFF, LIKE  
ANYONE  
ELSE...



YES...  
UM...  
WITH MY  
SENIOR  
FROM  
WORK...

YES...

DID YOU...  
COME HERE  
WITH  
SOMEONE?



I FEEL  
QUITE  
REFRESHED  
NOW.  
THANK  
YOU VERY  
MUCH.

THIS JUICE  
TASTES  
WONDERFUL.

SO,  
THIS  
SENIOR  
OF  
YOURS...



FLIRTING?  
AN INDIRECT  
KISS? DUMMY,  
DON'T MAKE  
A BIG DEAL  
OUT OF IT!  
JUST BE  
COOL AND  
TAKE A SIP!

YEAH,  
C'MON...

HUH. I  
WONDER  
IF IT'S  
GOT  
SOME  
SPECIAL  
INGRED-  
IENTS  
IN IT?

OH,  
CERTAINLY.

WHY  
DON'T  
YOU TRY  
SOME?  
I INSIST.

BLINK

REALLY  
...?

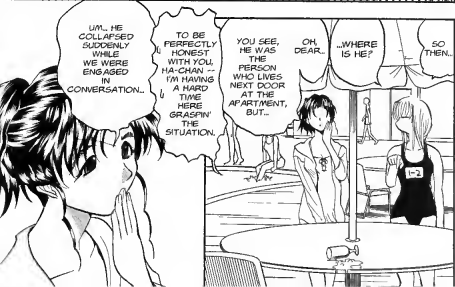
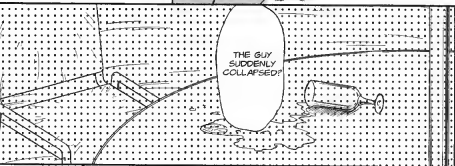
It's just some  
lemon soda.



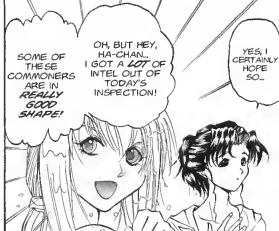












SOME OF  
THESE  
COMMONERS  
ARE IN  
*REALLY*  
GOOD  
SHAPE!

OH, BUT HEY,  
HA-CHAN...  
I GOT A *LOT* OF  
INTEL OUT OF  
TODAY'S  
INSPECTION!

YES, I  
CERTAINLY  
HOPE  
SO...



UM,  
WELL...  
PER-  
HAPS...

CONVERSATION,  
RIGHT. MAYBE  
HE JUST FELT  
A LITTLE  
LIGHT-HEADED,  
TALKING TO  
YOU.. AND  
RECOVERED  
SOON AFTER-  
WARDS?



I DIDN'T HAVE  
A CHANCE  
TO ASK THE  
PERSON'S  
NAME...

I wonder who  
he was...?

OH,  
DEAR...



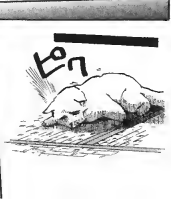
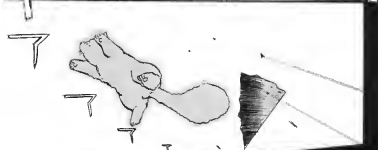
PROGNOSIS:  
FOUR  
WEEKS  
IN  
HOSPITAL.

ガ  
I'VE GOT  
TO TELL  
YOU... THE  
OUTLOOK'S  
NOT TOO  
GOOD.

HARUMPH  
...YOUR  
FRIEND  
TRYING  
TO OD  
AT A  
*PUBLIC*  
POOL?

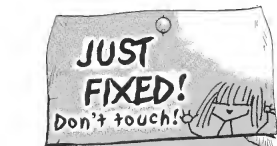
バ  
ニ  
TÔRU  
WATANABE.  
MUNICIPAL  
CIVIL  
SERVANT.



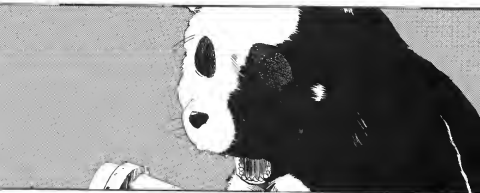




MISSION 6  
INTO THE LABYRINTH









**et voilà!**

I DON'T KNOW  
WHAT WE  
WOULD A'  
DONE IF I  
HADN'T TAKEN  
HOME THOSE  
TOOLS FROM  
MY PART-TIME  
PLASTERING  
GIG.

WELL, I'M  
GUESSING  
BAD  
MATERIALS.  
A LOTTA  
TIMES, THEY  
CUT THAT  
SHEETROCK  
WITH  
OATMEAL,  
Y'KNOW.

SURPRISING  
THAT  
A WALL  
COULD  
SPONTANEOUSLY  
BRODE  
SUCH A  
PATHWAY..

AS YOU  
ARE  
AWARE,  
I DID NOT  
HAVE VERY  
MUCH  
SLEEP,  
AND I  
AM FEELING  
SOMEWHAT..

HURRY!  
JUST  
ENOUGH  
SO THAT  
IT WON'T  
KILL  
YOU!

HA-CHAN!  
THE  
BEEPER!  
LORD IL  
PALAZZO  
AWAITS US!

HAD US  
UP ALL  
NIGHT,  
SLAPPIN'  
MORTAR  
UH, OH.

eeep!

OH..  
UM,  
SENIOR..

**ダッ**









$$\text{CAR} - \text{SENIOR} + \text{CAR} \div \text{SENIOR} = \sqrt{\text{CAR}}$$

$$\times \text{SENIOR} + \text{CAR}^2 \times \text{SENIOR} - \text{CAR} + \text{SENIOR} =$$

$$\text{SENIOR} / \text{CAR} (\text{SENIOR}) = \text{SENIOR EXCEL???$$

**worry fret fuss doubt**



SENIOR..?







HE  
ALWAYS  
DID LOOK  
LIKE  
MISFORTUNE  
WOULD  
BE HIS  
BEST  
FRIEND.

Aye. Just  
dee not  
blurt that  
out in 'is  
hoospital  
room, aal  
reet.

BOY.. WATANABE  
SURE KEEPS  
COMIN' UP  
WITH NEW WAYS  
TO BLOW THE  
PLAY.. MAN,  
I REALLY  
THOUGHT HE  
WAS GONNA  
SCORE WITH  
THAT CHICK!

TO THINK  
HE'D  
LOSE THE  
WHOLE  
SUMMER TO  
SOME  
MYSTERIOUS  
DRUG  
POISONING...





Howay,  
man...  
Intensive  
care an' aol —  
his condition  
was nae drink  
o' water  
ye knaa.

I'M USING A  
DAY OFF  
FROM WORK  
TO BRING  
THE GUY  
SOME FRESH  
UNDERWEAR..  
I GOT THE  
RIGHT TO  
MOCK HIS  
CIRCUMSTANCES  
A LITTLE.

ICU. Patient condition: Just  
recently upgraded from no  
drink of water, you know.

Eh?  
What  
d'yu  
mean?

mutter  
mutter

EVEN  
MISAKI  
ISN'T  
HOME...

HUH?

Is  
that  
not...

How,  
man!

HERE YOU GOT  
A GOOD-  
LOOKING MAN  
BUT MORE  
THAN THAT, A MAN-  
WHO'S NOBLE,  
HONORABLE, A TRUE  
FRIEND -- AND  
ALL THESE  
QUALITIES  
HAVE TO BE  
WASTED ON  
VISITING A GUY IN  
THE HOSPITAL.





Reet —  
ye are now  
officially  
worthless.

...SOME  
FINE-  
LOOKING  
LITTLE  
LEGS?

Se...

...nio...



NO,  
THAT'S  
FINE...  
I'M ALL  
RIGHT...  
I JUST  
FELT A  
LITTLE  
LIGHT-  
HEADED...

UM,  
EXCUSE  
ME,  
BUT...



HEY,  
WHATCHA  
DOIN'  
DOWN  
THERE?

YOU'RE...?

Dee ya  
want us t'  
call an  
ambulance,  
miss?

She's  
comin'  
to.

Se...  
nio...?

HEY,  
THERE.  
ARE  
YOU  
ALRIGHT?





WELL...

WHAT?  
SOMEONE  
ELSE,  
COLLAPSED  
AROUND  
HERE...?



MAY I  
ASK THE  
BOTH  
OF YOU  
SOME-  
THING?

HUH?  
WHAT'S  
UP?



SO,  
SAY,  
MS.  
AYASUGI,  
IF YOU  
HAVE  
SOME  
FREE  
TIME...

...



I'M  
SORRY, BUT  
I'M IN A  
HURRY...  
PLEASE  
EXCUSE  
ME.

UM, MR.  
ISHIDA,  
THANK YOU  
FOR YOUR  
KINDNESS...

YOU KNOW, WATANABE,  
THAT MORON WHO  
LIVES NEXT DOOR  
TO YOU? SEE, HE'S  
IN THE HOSPITAL  
RIGHT NOW,  
AND WE'RE GOING TO  
VISIT HIM... WANNA  
TAG  
ALONG?



...I  
MEAN,  
TAKE  
A LOOK  
AROUND  
-- NO.





Of course, it's not  
as bad as  
your last  
mistake...

My  
name's  
"Wata..."

Erm,  
can ye  
not at  
least  
wait until  
e's fully  
recovered?

WELL... WE  
GOTTA BE  
SURE TO TELL  
WATANABE  
HOW FAST SHE  
SAID NO!

ha  
ha  
ha  
ha



EXCEL  
HAS...?

I  
SEE...





WERE  
THE  
INJURIES  
SHE  
SUSTAINED  
SEVERE?

I HAD  
HOPED THAT  
SHE MIGHT  
HAVE COME  
HERE AHEAD  
OF ME,  
BUT...

YES,  
SIR...

SIR, I  
ONLY CAUGHT  
A GLIMPSE  
OF HER  
APPEARANCE  
IMMEDIATELY  
AFTER THE  
ACCIDENT..  
BUT BY MY  
PERSONAL  
STANDARDS,  
SHE WAS NOT  
BLEEDING  
EXCESSIVELY.



HMM.  
THIS  
SORT OF  
THING  
HASN'T  
HAPPENED  
FOR  
SOME  
TIME  
NOW.

IT WOULD  
SEEM  
THAT SHE  
HAS GONE  
MISSING,  
THEN.



...MIGHT  
HAVE  
HAPPENED  
TO  
SENIOR  
EXCEL?

WHAT  
DO  
YOU  
THINK..

YES,  
WHAT  
IS  
IT,  
HYATT?



UM..  
LORD  
IL  
PALAZZO..

VERY WELL.  
LET US  
PROCEED  
WITH  
TODAY'S  
PLANS FOR  
CONQUEST..





LITTLE  
CAN BE  
ASCERTAINED  
WHEN BUT  
A FEW  
HOURS  
HAVE  
PASSED,  
HYATT..

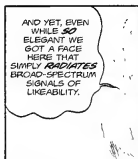
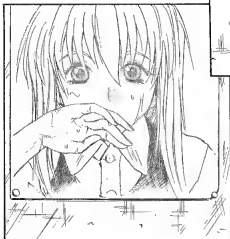
DID I  
APPEAR  
UNCONCERNED  
FOR  
HER  
WELFARE?

HMM..

NO,  
MY  
LORD,  
MOST  
CERTAINLY  
NOT,  
BUT..

THERE  
IS A  
DISTINCT  
POSSIBILITY  
THAT WE  
HAVE NOT  
LOST EXCEL,  
BUT THAT  
EXCEL  
IS LOST,  
INSTEAD..





AND YET, EVEN  
WHILE *SO*  
ELEGANT WE  
GOT A FACE  
HERE THAT  
SIMPLY *RADIATES*  
BROAD-SPECTRUM  
SIGNALS OF  
LIKEABILITY.



is  
that  
how  
final  
answer

HMM...ANY  
WAY YOU  
PARSE IT, A  
SOPHISTICATED  
AND...  
SOMEWHAT  
INTELLIGENT-  
LOOKING  
APPEARANCE..



WHO...  
IS  
THIS!?

NOW...  
FOR  
THE  
GRAND  
PRIZE  
QUESTION!









THEN  
AGAIN,  
YOU  
NEVER  
KNOW.  
MAYBE  
I'M JUST  
A REAL  
SMART-  
ASS.

THAT'S  
INTERESTING.  
NOTHING  
BUT A RUDE  
FOLK PROVERB  
COMES TO  
MIND AT  
THIS POINT.

*The thoughts of a fool  
amount to nothing  
no matter how piled high.*



...AND  
CAN'T  
GET  
OU--



I BET  
IT'S  
ALL  
JUST  
STUCK  
HERE  
SOME-  
WHERE...

OH  
COME  
ON,  
HEAD!  
REMEMBER  
MORE  
STUFF!



...???

WHAT'D  
JUST  
SAY?



...LORD--



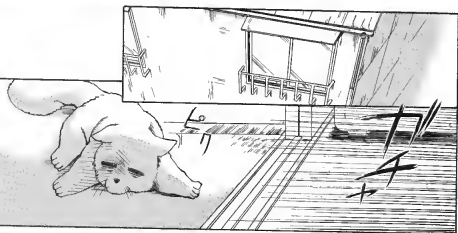
HELP  
ME...

BLOOD!  
I'M  
BLEEDING!



IT SOUNDED  
SO ENTICING...  
IN FACT,  
IT HAD  
QUITE AN  
APPEALING  
RING,  
I THINK.

I  
WONDER  
WHAT  
IT WAS...



MS.  
MINCE...



SHE'S  
NOT  
BACK  
HERE,  
EITHER...

IT  
SEEMS...



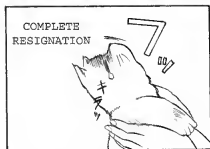




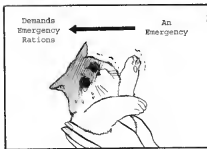
...AN  
EMERGENCY...



THIS  
MIGHT  
BE...



COMPLETE  
RESIGNATION



Demands  
Emergency  
Rations

An  
Emergency

...MS.  
MINCE  
IS  
OVERCOME  
BY  
CONCERN.

OH,  
DEAR...



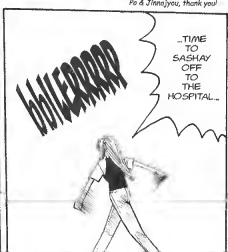
IT'S  
JUST AN  
EXAMPLE  
OF MIND  
OVER  
CEREBRAL  
HEMORRHAGE!

NOT A  
PROBLEM!  
JUST  
GOTTA HOLD  
MY NOSE  
AND SUCK  
IT UP!





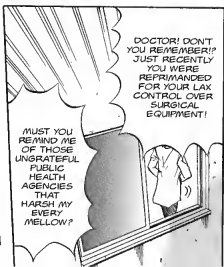
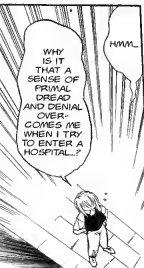
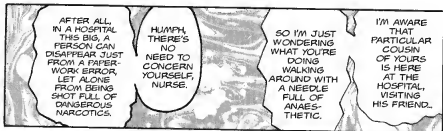
Po & Jinna♪you, thank you!













...WHUT  
TN'?

COULD  
I HAVE  
SOME  
BAD  
MEMORI...







Some-  
thing  
sharp...  
Some-  
thing  
scary...

It  
hurt...  
It was  
hard...  
It was  
scary...

...huh?





Who  
is  
that...?



MAN,  
THAT  
WAS TOO  
CLOSE!  
I CAN'T  
BELIEVE IT  
MISSED...



IT  
WOULD  
HAVE  
BEEN  
NO  
JOKE  
IF IT  
STUCK  
ME...



W-WHY...  
WHY  
AM I  
CRYING...?

...WHAT?

END MISSION 6





because it was truly heartbreaking...





**MISSION 7**  
**THE PATH YOU LEAD ALONE**









...just a'  
bleedin'  
and  
cryin'...

It's just  
like a  
game of  
back  
and  
forth...

LO  
H

OH,  
YEAH -- I  
FORGOT  
ABOUT  
THAT  
INJURY  
I HAD...

AAAAA!!!

AND  
JUST  
AS  
THE  
TEARS  
STOPPED!

**SUCK  
IT  
BACK!  
BACK,  
I TELL  
YOU!**

**HOLD IT!  
THIS IS NO  
TIME TO  
SURRENDER TO  
SELF-DESTRUCTIVE  
ESCAPISM!**

...ID  
BOND  
ZHOOP!

but  
zhee  
zay...?





HUH...?  
WHAT  
AM I  
SAYING...

AIEEEE...  
JEEZ,  
I FEEL  
JUST LIKE  
WHAT'S HER  
NAME-CHAN  
RIGHT NOW...



LORD...



PLEASE...  
HELP  
ME...







MOMOCHI, I  
BELIEVE THERE  
ARE SOME  
EMERGENCY  
MEDICAL  
SUPPLIES IN  
THE CAR..

THIS  
WILL MEAN  
YOU WON'T  
HAVE  
TIME TO  
VISIT MR.  
WATANABE..

WELL..  
I  
CANT  
WALK  
AWAY  
FROM  
SOMEONE  
THAT'S  
ASKING  
FOR  
HELP..



WILL  
DO.

RIGHT.



"BUT.."?

NO..  
NOTHING..  
NOTHING IM-  
PORTANT,  
IT'S  
JUST..



IS  
SHE  
SOMEONE  
YOU  
KNOW,  
DOCTOR?

NO,  
NOT  
AT  
ALL,  
BUT..



SHE  
BEARS SOME  
RESEMBLANCE  
TO.. AN OLD  
ACQUAINTANCE  
OF MINE..





the claws hurt...

situation not a dream...





PERHAPS  
I SHOULD  
REST,  
BEFORE  
L

...MY  
SENIOR  
WITH  
ME  
RIGHT  
NOW...

I DON'T  
HAVE...

I  
MUSTNT  
COLLAPSE...

PARK

MY  
SENIOR...

SENIOR,  
PLEASE  
GET  
UP!

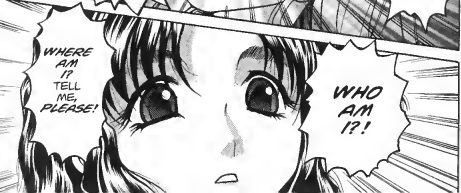
PLEASE  
TELL  
ME  
WHAT  
HAPPENED  
TO YOU,  
SENIOR!

HMM?

OH...  
TO THINK  
SHE  
WOULD  
BE SO  
CLOSE  
BY!

SENIOR  
EXCEL...





WHO AM I?!



HUH?  
HEY,  
WAIT...!



...HUH?

HEY...!  
PLEASE!  
C'MON...!

HELLO!  
HELLO?!  
COME  
BACK!

WHAT  
THE  
HELL!?

SHE  
AINT  
SHY!  
SHE'S  
JUST  
DEAD,  
THAT'S  
ALL!

Silly me!  
She's got no  
heartbeat!

OH,  
JEEZ...

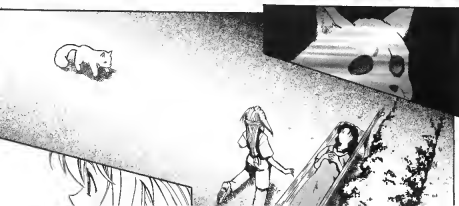
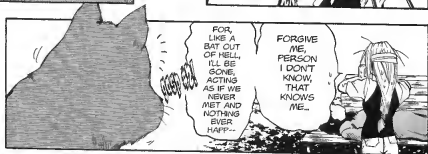
WAIT...







UM...  
UM...







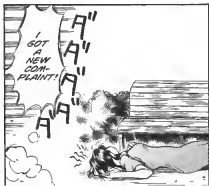
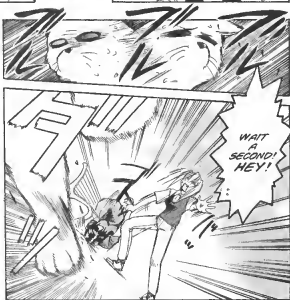
considerably  
so

I'M JUST A  
PASSER-BY  
WHO  
DOESN'T  
KNOW WHO  
*SHE* IS,  
SEE?



a little confused

LIM.  
DO  
YOU  
KNOW  
HER..?



I  
GOT  
A  
NEW  
COM-  
PLAINT!



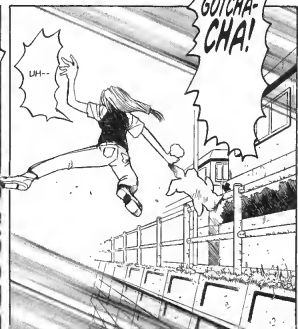
SENIOR  
EXCEL...













I've  
always...

From a  
long time  
ago...

I'M  
USED  
TO  
FALLING  
INTO  
IT...

PHEW,  
THANK  
GOD  
IT WAS  
WATER  
BENEATH.

"USED  
TO  
IT..."  
WHY?  
WELL  
BE-  
CAUSE...





Isn't that  
right...



Lord...!



No  
matter  
what was  
going  
on...





Lord Il Palazzol



...AT LEAST...



...PLEASE FORG--

...BEG...YOU...

...LET ME...

...LLOW YOU... EVER...

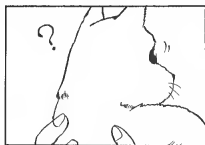
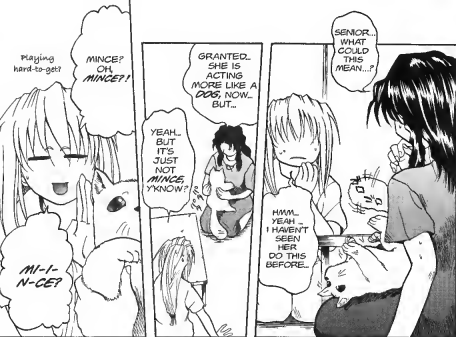
















END MISSION 7





LOOK...  
WON'T  
YOU RE-  
CONSIDER?

OKAY.

SIR,  
REMEMBER,  
WITH THAT  
MEDICINE,  
YOU CAN'T  
DRINK ANY  
ALCOHOL  
FOR  
ANOTHER  
TWO  
WEEKS.

WELL,  
THANKS  
FOR  
EVERYTHING  
AGAIN.



JUST  
SLIP  
THIS  
INTO  
COUSIN  
NORIKUNI'S  
MEAL, AND  
THEN  
DRAG  
HIM TO  
THE  
BACKDOOR  
OF THE  
HOSPITAL, AND  
THEN I'LL...

C'MON,  
IT'S NOT  
LIKE I'M  
ASKING  
FOR  
MUCH.

I'M  
SORRY...  
I CAN'T  
HAND  
IWATA  
OVER  
TO  
YOU,  
DOCTOR.

...GO  
BACK  
TO MY  
ROUNDS  
IMMEDIATELY  
-- GOODBYE,  
MR.  
WATANABE.





I'M  
GONNA  
KILL  
HIM  
MYSELF!

BECAUSE...

MISSION 8  
THE OCEAN AND THE SKY  
AS DANGEROUS WEAPONS





















CON-  
QUEST...

...IS  
MY  
ONE  
DESIRE...





I KNOW  
THAT THIS  
DOOR MUST  
REMAIN  
CLOSED...

I KNOW  
A DOORWAY  
EXISTS  
HERE.



IT  
MEANS  
NOTHING  
MORE...



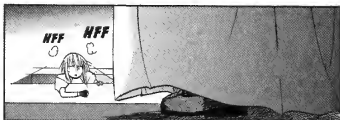
IT  
MEANS  
NOTHING  
MORE  
THAN  
THAT...













...IT  
SEEMS...  
I FEEL SO  
STRANGELY  
CALMED  
BY YOUR  
SIGHT  
TODAY...

JUST  
WATCHING  
WHERE  
THE GAZE  
OF MY  
LORD IL  
PALAZZO...  
FALLS...  
SEEMS TO  
CALM  
ME...

U.M.  
WELL,  
UHL,  
YOU  
SEE...

WHAT  
IS  
IT?  
WHY  
DO  
YOU  
PERSIST  
LIKE  
THIS?

ACCORDING  
TO HYATT,  
YOU SEEM  
TO HAVE  
SUFFERED  
FROM  
CONFUSION  
REGARDING  
YOUR  
MEMORY  
UPON THE  
INCIDENT...

YES SIR!  
I'M SORRY  
TO HAVE  
CONCERNED  
YOU,  
SIR!

WELL,  
EXCEL,  
RE-  
GARDING  
THE  
ACCIDENT  
YOU  
HAD THE  
OTHER  
DAY...

...HMM?  
?

WELL...  
SIR...

YOU  
CANNOT  
RECALL  
ANYTHING  
OF  
WHAT  
TRANSPIRED?

BESIDES THE  
FACT THE  
BLACKOUT  
SEEMED TO  
LAST FOR AN  
EXTRAORDINARILY  
LONG AMOUNT  
OF TIME,  
NO, SIR, I  
CAN RECALL  
NOTHING  
ELSE.

...I'M GUESSING  
SOME  
OL' CRAZY  
THINGS, AS I  
RETURNED TO  
SELF-AWARENESS  
INSIDE  
A MUNICIPAL  
CANAL,  
BUT...





...I SEEM  
TO BE  
OVERCOME  
BY THESE  
SENSATIONS  
WHEN I  
CAST MY EYES  
UPON YOU,  
MY LORD IL  
PALAZZO...

BUT...  
PERHAPS  
THAT'S  
THE  
REASON  
WHY...

YIFF!

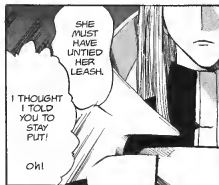
...IT'S  
AS  
IF FOND  
MEMORIES  
SURGE  
BACK FROM...



POPE

OH,  
DEAR...

OOPS.



SHE  
MUST  
HAVE  
UNTIED  
HER  
LEASH.

I THOUGHT  
I TOLD  
YOU TO  
STAY  
PUT!

Oh!



MINCE!





IS IT  
THE SAME  
DOG THAT  
I SAW  
HERE  
MANY  
WEEKS  
AGO?

LORD  
IL PALAZZO,  
YOU'RE  
FAMILIAR  
WITH  
MS.  
MINCE?



I'LL  
HAVE  
HER  
OUT OF  
HERE  
IN  
FIVE  
SECONDS!

OH--  
YES,  
SIR!

THAT  
DOG..



WE  
TOOK HER  
WITH US --  
UNWILLINGLY,  
OF COURSE  
-- BUT SHE  
SEEMED TO  
WANT TO  
FOLLOW..

I'M SORRY, SIR...  
SHE SEEMS  
TO HAVE  
GONE ALL  
SOFT SINCE  
SHE WENT  
AND HIT  
HER HEAD...



ISN'T  
THAT  
RIGHT,  
MINCE?

STRICTLY  
IN  
RESERVE  
AS AN  
EMERGENCY  
RATION,  
SIR!

YES, SIR!  
BUT WE  
DO NOT  
KEEP HER  
FOR ANY  
UNCON-  
STRUCTIVE  
REASONS,  
SIR!

I WAS  
NOT  
AWARE  
THAT  
YOU  
WERE  
KEEPING  
HER  
AS A  
PET.





GOOD FOR  
YOU, MINCE!  
YOU'RE  
JUST LIKE  
A CELL  
PHONE!

AND AS OF  
TODAY, SHE'S  
UPGRADED  
HERSELF FROM  
STORABLE  
RATION TO  
PORTABLE  
RATION!

YIEFF!

'RATION'?

SIR!  
YES,  
SIR!



...THIS  
IS A  
LEEETLE  
BIT OF A  
LET  
DOWN.

YES...  
BUT  
I  
MUST  
ADMIT...

ha  
ha  
ha

AN  
ADMIRABLE  
'NO FRILLS'  
RELATION-  
SHIP!



THAT'S  
GOOD  
NEWS,  
WONDER-  
FUL  
NEWS!

OH,  
SENIOR,  
IT FEELS  
AS IF  
MS. MINCE  
HAS  
GOTTEN  
A LITTLE  
HEAVIER...

-ITS  
AS IF  
FOND  
MEMORIES  
SURGE  
BACK  
FROM...



C'MON,  
MINCE.

SO WE'LL  
JUST  
TAKE  
HER FOR  
WALKIES  
NOW.



...WHY AM I  
FEELING  
DISAPPOINTED?



Go  
hurm...  
Well...  
not  
quite,  
ye  
knoa...

DID  
MR.  
WATANABE  
GO  
HOME  
ALREADY?

OH?

バ  
ア  
ン!









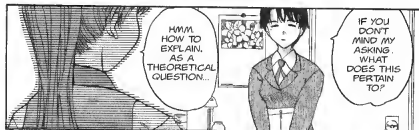
YES.  
COULD  
YOU GET  
A NEW,  
BLANK,  
SET OF  
FORMS,  
PLEASE?

Aye...  
it might  
be best t'  
wait an'  
dee aal th'  
paperwork  
at one  
time, but...



MAYBE  
IT  
WAS  
GOOD  
THAT  
YOU  
MISSED  
HIM.

WHY,  
WHAT  
MIGHT  
YOU  
MEAN?



HMM.  
HOW TO  
EXPLAIN.  
AS A  
THEORETICAL  
QUESTION...

IF YOU  
DON'T  
MIND MY  
ASKING.  
WHAT  
DOES THIS  
PERTAIN  
TO?

IF  
LIMITED  
TO  
BODILY  
HARM,  
WHY,  
YES.  
MURDER,  
NO.

CAN YOU  
COVER AN  
INCIDENT  
WHERE  
EMPLOYEES  
ARE INVOLVED  
IN BODILY HARM  
AGAINST  
EACH  
OTHER?





...FOR  
A  
WHILE...

GUESS  
I WON'T  
BE ABLE  
TO SEE  
HER...



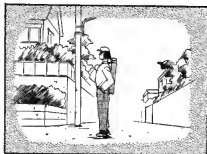
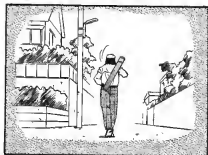
BECAUSE  
I WAS  
WONDERING...  
WHAT WOULD  
I DO IF  
LORD IL PALAZZO  
ASSIGNED HER AN  
EXECUTIVE  
POSITION  
LIKE ONCE BE...

/ LIKE HOW  
SHE'S BEEN  
APPROPRIATELY  
DESIGNATED AS  
"EQUIPMENT."  
FITTING SINCE  
SHE'S JUST AN  
ANIMAL,  
AFTER ALL.

ISN'T IT NICE  
HOW MS.  
MINCE HAS  
BEEN GIVEN  
PERMISSION  
TO COME TO  
HEAD-  
QUARTERS?



















END MISSION 8





EXCELSAGA



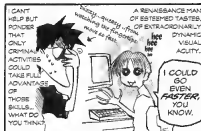
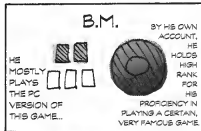


We Who Can Fly



(Rikdo) Hey, at least *someone's* having fun...

We Who Push the Envelope







IN  
TWO  
MONTHS!  
EXCEL  
SAGA  
RETURNS!

DETECTIVE APPEARS ON THE SCENE...



...PIPE IN HAND!



A NIGHTMARISH SERIAL KILLER



WHO WILL SURVIVE!?

Most likely, no one!



DARK SHADOWS CIRCLE AROUND THE INHERITANCE!





# Guide to *Excel Saga* 04's Sound Effects!

- 8-2-1—FX ph'WooWoosh

---
- 8-2-2—FX wup'LASHsh!

---
- 8-3-1—FX th'RAAAAASHshshsh (zazarara, sound)

---
- 8-3-2—FX k'chak k'chak k'chak (gacha cha, sound, something opening and closing)

---
- 8-4-1—FX th'raash (gasha, sound)

---
- 8-4-2—FX zz'rak zz'rak (zyari zyari, sound, loose stones like)

---
- 8-5-1—FX k'chak (ga'cha, sound, clasp sound)

---
- 8-5-2—FX zz'rak (zyari, sound, loose stones like)

---
- 9-1-1—FX zZINGg' (zya', depiction and movement, fast movement followed by sudden stop)

---
- 9-1-2—FX (ou!, dialog, mixture of the expletive for exertion (ou) and the Chinese character for responding)

---
- 9-2—FX pSSH't pSSH't pSSH't (bi', sound, plosive release sound)

---
- 9-3—FX hup! (dialog)

---
- 10-4—FX zsh'SHINGg! (babi', depiction)

---
- 10-5-1—FX 'es, Sir...! (dialog)

---
- 10-5-2—FX bow (heko, movement)

---
- 12-3-1—FX Hmmp (dialog)

---
- 12-3-2—FX k'cha't (cha', sound, mechanical)

---
- 12-4-1—FX ggg (gu', squeeze)

---
- 12-4-2—FX 'klik (kacha, trigger pull)

---
- 12-5—FX ph'AAAp'! (baa', depiction, burst of energy)

---
- 13-3—FX bustle bustle (doya, sound and depiction, noises particular to a lively group of people)

---
- 13-4—FX tok tok! (kon, sound)

Most of Rikdo Koshi's original sound FX are left in their original Japanese in the Viz edition of *Excel Saga*: exceptions being handwritten dialogue and "drawn" notes that have the character of captions. Although these sounds are all listed as "FX," they are of two types: onomatopoeia (in Japanese, *giseigo*) where the writing is used in an attempt to imitate the actual sound of something happening, and mimesis (in Japanese, *gitaigo*) where the writing is used to attempt to convey rhetorically a state, mood, or condition.

Whereas the first type of FX will invariably be portrayed with kana, the second may use kana and/or kanji. One should note that there is often overlap between these two types. Onomatopoeia notes: Sound refers to audible sounds being generated somehow. Movement refers to the physical movement, or lack of movement, of something: not audible or mostly not audible. Depiction refers to the psychological state of something or someone. In the unlikely event the matter slipped your mind during the two-month gap between vol. 03 and 04, all numbers are given in the original Japanese reading order: right-to-left.

Thanks to Matt Greenfield,\* Monica Rial, Brett Weaver, and all y'all other speakers and attendees (my memory is a trifle unclear) at the *Excel Saga* panel for Anime Weekend Atlanta this last September! If you have any of crazy things to relate, please write *Oubliette* c/o *Excel Saga*, VIZ, LLC, P.O. Box 77064, San Francisco, CA, 94107.



23-1-2—FX wheeze whezz wheeze (ze<sup>~</sup>, sound)

23-2—FX huff huff (ha, sound)

24-2—FX b'thump! (batan, sound)

24-3-1—FX kla'chak! (gacha', sound)

24-3-2—FX klang klang klang (kan, sound)

24-4—FX shake shake shake (bura, movement, violent shaking)

24-5—FX z'rk z'raak (zu' zuu', sound, dragging something)

24-6—FX A'RRTH! (basa', sound and depiction, clothing or cloths being moved about)

25-1—Mince (out of wb) Phew...

25-2—FX cha'Ching! (zya', depiction, brandishing something)

25-3—FX k'thak (ka', sound, digging)

25-4—FX wh'thak! (ga', sound, digging, reinforced)

25-5—FX k'thak! k'thak! k'thak! (ka', sound, digging)

26-5—FX GASP (ha', depiction)

30-4—FX klak klak klak (katsu, sound)

31-3—FX v'Vvwhooshwoosh... (ooo, sound and depiction, sense of elation and unearthly presence)

31-4-1—FX th'CRACK! (bishit, sound)

31-4-2—FX t'thatatatatat (da'ta<sup>~</sup>, depiction and movement, running continuously)

34-3—FX flap flap (pata pata, movement)

34-5—FX (lower left) k'thok (koto, sound)

35-1—FX SCREECH (kikiki<sup>~</sup>, sound)

35-2—FX SKRE'SKRE'SKREECH (gyagyagya, sound, squealing tires)

35-3—FX v'RRRRRRROM (baoooo, sound)

36-1-1—FX vrrmmmm (barooo, sound, Doppler Effect-lower pitch)

13-5—FX kla'chak! (gacha', sound)

14-2—FX fidget fidget (sowa, depiction and movement)

15-5—FX zsh'SHING! (babi', depiction)

18-1—FX ph'ump (bo', depiction, lighting something)

18-2-1—FX kla'chak (gacha, sound)

18-2-2—FX ph'ffft (pu<sup>~</sup>, depiction, smoke)

18-4-1—FX z'rak! (za', sound)

18-4-2—FX w'THUDD (gomu', sound, dull)

19-1—FX z't (zi', sound, hissing from charring)

19-3-1—FX b'thump (batan, sound)

19-3-2—FX klak klak (katsu, sound)

19-4-1—FX klak klak klak (katsu, sound)

19-4-2—FX fssk fssk fssk (suta, depiction, rapid walking > movement)

21-1-1—FX klak klak (katsu, sound)

21-1-2—FX klak (katsu, sound)

21-1-3—FX k'lak k'lak (kotsu, sound, lighter)

21-5—FX th'chakk cha'chakk th'chakk (gasa goso gasa..., sound and depiction, moving things about)

22-1-1—FX k'thak k'thak k'thak (ka', sound, digging)

22-1-2—FX sk'RApe sk'RApe (gari ga, sound digging)

22-2-1—FX klang klang klang (kan, sound)

22-2-2—FX kla'chak kla'chak (gacha, sound)

22-2-3—FX th-THUMP (biku', depiction)

22-3—FX rustle bustle (bata bata bata, depiction)

22-4—FX klatch (gacha', loud door opening)

23-1-1—FX pSSH't (bi', sound, plosive release sound)



# OUBLIETTE

## Your EXCEL SAGA bonus section!

44-1—FX' b'BrAK! (ga!, sound, hitting something)

44-3—FX k'THAK' thunk (dogakan, sound, crashing about)

44-4-1—FX wh THUD (doka, sound)

44-4-2—FX k'Kthak' lunk (garan, sound, crashing and rolling about)

44-6—FX th-THUMp (biku', depiction)

45-1—FX klakklakklak (kafatata, depiction and movement, shivering)

45-2-1—FX v'Woooremmmm (gooo, sound)

45-2-2—FX kreek kreek (kiko, sound)

45-3—FX fade\_ (suu, depiction, something fading away)

45-4—FX d'Shak (zyara, sound, loose items)

45-5—FX 'rrMmmmm (ooonn, sound, residual)

46-2/3—FX klk klk klk klk (chikikikiki\_, sound, wheel rotating)

47-1—FX aA'RaTH! (gabaf, depiction)

47-2—FX ggrip (gu', depiction)

49-1—FX aA'RuTH aA'RuTH (basa, sound, flapping of bird's wings)

49-2-1—FX aA'RuTH aA'RuTH (basa, sound, flapping of bird's wings)

49-2-2—FX aA'RuTH aA'RuTH aA'RuTH (basa, sound, flapping of bird's wings)

49-3—FX hgn'k (gokuri, depiction, swallowing)

49-4—FX k'thenk (koto, depiction, falling like flies)

49-6—FX t'thut t'thut (ta', depiction and sound, brisk running)

49-7—FX t'thut (as above)

52-4—FX g'ThuDd wh'ThuDd! (gatan, sound)

36-1-2—FX k'R'clacla\_ (kara\_, sound, opening sliding door resting on bearings)

36-2—FX bustle bustle (bata bata, depiction, moving about)

36-3—FX kla'crashsh (kashaaan, sound, brittle breaking sound-glass)

37-4—FX v'rmmm\_ (ooo, sound, residual)

38-2—FX TA-DAMMM! (don!, depiction, strong reinforcement)

38-3-1—FX zZINGg' (za', depiction and movement, pulling something out)

38-3-2—FX ph'FFFFFT (hyu\_, sound, air movement)

38-4/6—FX ph'vWooWOOD

39-1—FX GASP (ha', depiction)

39-2—FX wobble (yoro, depiction and movement)

39-4—FX k'thak\_ k'thak\_ (katsu\_, sound, chipping away at hard surface)

39-5—FX sh'ZINGg' (bishi', depiction and movement, fast movement followed by sudden stop)

39-6—FX z'CHAK! (za', depiction, readying something)

40-1—FX ph'rDrDrDrO (hirororo, sound)

41-3—FX sSK REECH! (gya!, sound)

41-4—FX zya'krkrkrkrk ('zyaaa, sound, smooth bicycle gear sounds)

42-2—FX g GVRoommm (giororo, sound, strange caustic sound of car engine)

42-3—FX 'Rmmm (ooo, sound, residual)

42-4—FX zz'RTH (zu', sound and depiction, movement of clothing)

42-5—FX GLARE (ki', depiction)

43-1—FX 'Rmmm (ooo, sound, residual)

43-5—FX ggrip (ga', depiction)



movement, quick walk)

64-4—FX Here, ma'am! (dialog)

66-1—FX hg'guk (gokuri, sound, swallowing)

66-2—FX ta-dum! (depiction)

66-3—FX du-DUMMn (don, depiction, dramatic reinforcement)

67-1—FX k'thak (koton, sound, putting something down—i.e., a pen)

67-3—FX kla'chak (gasha, sound)

67-6—FX GASP (ha', depiction)

87-7—FX b'thump (batant sound)

68-2-1—FX bon (depiction)

68-2-2—FX whisper whisper whisper (boso boso, depiction)

68-4—FX Oh boy [or Dear God] (dialog)

69-3—FX b'thump (batan, sound)

69-5-1—FX whRRRRR (uulin, sound, mechanical)

69-5-2—FX kla'chak z'chak (gasha, sound, moving things about)

70-1-1—FX thBPLth (bu', sound, plosive bilabial)

70-1-2—FX kla'CHAKkl (zyakl, sound)

70-1-3—FX fph'WAP! (paant, sound)

70-5—FX k'thok k'thok (kon, sound, knocking)

71-3—FX kl'chak cha'chak (kaki, sound, mechanical, fitting something)

71-5-1—FX cla'CHAK (zui', movement and depiction, getting close > sound)

71-5-2—FX wRRRRl (chui', sound)

71-6-1—FX kK'thud' (gata', sound)

71-6-2—FX wh'THUOd (gataan, sound)

72-1—FX tr'ZuTHh (da', movement, dashing movement)

53-1—FX quiver quiver (kako kako, depiction)

53-3—FX snap (pori, sound and depiction)

53-5-1—FX k'thud (gata', sound)

53-5-2—FX z'rak (zu', sound and movement, abrasive)

54-1—FX wh'THUO (gatan, sound)

54-3—FX umph... (kata, sound, moving about > expletive describing exertion)

54-4—FX fssk fssk fssk (ka', movement, sudden)

55-4—FX ph'TING! (biku', depiction, alarm)

56-1—FX t'thut t'thut (da', sound, brisk running)

56-2—FX t'thut t'thut (da', sound, brisk running)

56-4—FX vGRGGGROARRR (gooooo, sound, fire)

57-4-1—FX k'KRASH (gasha, sound)

57-4-2—FX vGROARRR (goo, sound, fire)

57-4-3—FX fret fret (hara hara, depiction)

57-4-4—FX k'THUO (dekan, sound)

57-4-5—FX fret (hara, depiction)

57-4-6—FX rROARRRRr (booo, sound, fire, residual)

58-2—FX RODOAARRR (guoooo, sound, fire)

59-3—FX rroarrrr (ooo, sound, residual)

63-5-1—FX huff (dialog)

63-5-2—FX bustle bustle panic panic (ata futa ata futa, depiction and movement)

64-1—FX fret fret fret (oro oro, depiction)

64-2—FX t'tht t'tht t'tht (tototo, depiction and movement, quick walk)

84-3—FX t'tht t'tht t'tht (tototo, depiction and



# OUBLIETTE

Your *Excel Saga* bonus section!

- 79-6-2—FX wWHACK (bakan, sound)
- 79-6-3—FX sp'LRSHsh (boshu, sound, something spilling out)
- 80-3—FX sscrsh sscrsh (shaka, sound, scrubbing something)
- 84-3—FX t'tht t'tht t'tht (ta', sound, running)
- 84-4—FX t'tht t'tht (ta', sound, running)
- 85-3—FX SMILE (nika, depiction)
- 86-3—FX chTHnK! (puchin!, sound)
- 86-4—FX kr'THnK k'THnK (putsun patsun, sound)
- 87-2-1—FX vV'CHANKk! (dobutsun!, sound and depiction)
- 87-2-2—FX th'thup thup thup' (boto to to', depiction, liquid spilling, small amount)
- 87-3-1—FX k'THrKsh (gasha, sound)
- 87-3-2—FX struggle struggle (zita bata, depiction)
- 88-2—FX k'REEk (gishi, sound)
- 88-5-1—FX klak... (kotsu, sound)
- 88-5-2—FX a-hahaha (dialog)
- 89-3—FX glare (ki', depiction)
- 90-2-1—FX (black, lower left) K'AUFF CAUFF (geho, sound, coughing)
- 90-2-2—FX (black, upper left) t'thut t'thut t'thut (suta, movement, quick)
- 90-3—FX klak (kotsu, sound)
- 90-4—FX fssk (su', movement)
- 91-2—FX klak klak klak (katsu, sound)
- 91-5-1—FX kreek kreek kreek (koni, sound and depiction, moving about)
- 91-5-2—FX kK'Grk! (gori', sound and depiction, shoving something in)
- 72-4—FX ggrip! (gashi', depiction)
- 72-5—FX aA'RuTHh (gaba, movement)
- 73-2—FX Phew... (ho, sound and depiction)
- 73-4—FX v'WHRRR (chyuun, sound)
- 74-2—FX fssk (su, movement)
- 74-3—FX sh'sloch sh'sloch (guzyu, sound and depiction)
- 74-5—FX ggrip'chak (guri', movement)
- 74-6-1—FX vV'WHrREEE (gyun!, sound)
- 74-6-2—FX vVRRRRM' RM' RM' (gyururu, sound)
- 74-6-3—FX zZ'RAAAK (zugogo, sound)
- 74-6-4—FX zDRILLz zDRILLz (gori gori, depiction and sound)
- 74-6-5—FX vW'Hreea... (ziiiii, sound)
- 75-1-1—FX \_Whrrr... (ii, sound, residual)
- 75-1-2—FX fssk (su, movement)
- 75-2-1—FX k'thok (kako, sound, knocking)
- 75-2-2—FX wWhEEEEz wWhEEEEz (dialog)
- 76-1-1—FX vz~~~~~ (zi~, sound mechanical)
- 76-1-2—FX k'clk (kakon, sound, mechanical)
- 76-3—FX gDRILLg gDRILLg (gan', depiction, comic, drilling about)
- 77-3—FX glare (gya', depiction)
- 77-4—FX kla'chak SHING (shaki'n, depiction)
- 77-5—FX k'thud k'thud (gata, sound)
- 78-2—FX slip (zuru, depiction)
- 78-3-1—FX whTHUDD! (dogaga', sound)
- 78-3-2—FX k'KRNCB (bori, depiction)
- 78-1—FX aA'RuTH (gaba, movement)
- 79-6-1—FX whTHUMPT! (dobomu, sound)



102-1-2-FX p'fap (patan, sound and depiction, closing something)

102-2-FX k'thud (gata, sound)

102-4-FX fssk (su', depiction)

103-2-FX ho~nk (paan, sound)

103-3-1-FX h'honk (bupu~, sound)

103-3-2-FX v'vRmm (buroro, sound)

104-5-FX k'THUOI (dan!, sound)

106-3-FX z'SHING! (zuwa', movement)

107-1-FX z'SHING!! (za!, movement)

108-2-FX GASP! (depiction)

110-1-1-FX (black) ph'unk! (pun', depiction, sudden movement)

110-1-2-FX (toned) thr'PLASH! (dopaal, sound, splashing sound)

110-1-3-FX (second left) shshishishish! (zozozo, depiction, the tentacles reaching over)

110-2-1-FX k'mch k'mch (meri meri, depiction, something squeezing and putting pressure on something)

110-2-2-FX sup'LASH! (basha', sound)

111-3-1-FX bustle bustle (doya doya, depiction)

111-3-2-FX bustle (doya, depiction)

111-4-FX ph'thapi (peshil, sound)

112-2-FX Urrgrgrg!! (aaaaa, dialog)

112-3-FX SHINE (kan, depiction, bright sun)

113-1-FX ph'thapt (peta, sound, wet)

114-1-FX fssk! (ka', movement)

114-3-FX t'that (ta', sound)

114-4-FX SUR'PLASH (za'pu-n, sound)

115-1-FX rustle rustle (zawa, depiction)

92-2-FX kla'chak (gacha, sound)

92-3-1-FX kreek (gishi', sound)

92-3-2-FX b'thump (batan, sound)

92-4-FX pip pip (pi', sound, electronic)

92-5-FX kla'chak (gacha, sound)

94-2-FX pip (pi', sound)

95-2-FX trickle trickle (zoro, movement and depiction)

96-2-FX zz'LURp (zu', sound)

96-4-FX bustle bustle (zawa, depiction)

96-5-FX k'snap (pakin, sound)

97-1-1-FX k'klaaaak (kako~n, sound, slow running)

97-1-2-FX k'klaaaak (kako~n, sound, slow running)

97-2-FX k'thud (gata', sound)

97-4-FX munch munch (mori, depiction, eating a lot)

97-5-FX kk'lank (karan, sound)

98-3-FX ggrip (gu', depiction)

98-4-FX ppop (poko, sound)

99-3-1-FX pB'Uerrrt (buryuu, snd and dpct)

99-3-2-FX ooze (muririri, dpct)

99-4-FX k'thunk (katan, sound)

99-5-FX kla'chakk (kacha, sound)

99-6-FX mmunch (mofu, depiction)

101-1/2-FX kla'chak (gacha, sound)

101-6-FX flap (bara, depiction)

101-7-FX thli'thaff (kasa~, depiction, moving something light but rigid)

102-1-1-FX kla'chak (gacha', sound)



- 122-5-1 FX turn (kuru, movement)
- 122-5-2 FX thrtthth lurp (tsu~, sound, sucking)
- 123-2—FX th-thump (dokun, depiction)
- 123-5—FX thr'splash thr'splash thr'splash (zapa, sound)
- 123-6-1 FX zz'PLASH (zya', sound and depiction)
- 123-6-2 FX (white) t'thutt (punt, sound)
- 124-1-1 FX phBLrp! (pa', sound, plosive bilabial)
- 124-1-2 FX huff! (ha'l, dialog)
- 124-2-1 FX th'plashplashplash (bababa, sound)
- 124-2-2 FX glare (ki', depiction)
- 124-4—FX th'plashplashplash (zagagaga, sound)
- 125-2-1 FX huff huff (ha~, sound)
- 125-2-2 FX p'plashsh (zabu', sound, getting out of body of water)
- 126-4-1 FX b'thump (batan, sound)
- 126-4-2 FX GAK (dialog)
- 127-1-1 FX k'thak (ka', sound, digging)
- 127-1-2 FX k'thak (ka', sound, digging)
- 127-1-3 FX g'thak (ga', sound, digging)
- 127-1-4 FX k'thak (ka', sound, digging)
- 127-2—FX k'thakk! (ka'l, sound, digging)
- 127-3—FX v'WHOOOSH... (baa~, movement)
- 127-6—FX ph'ting! (piku, depiction)
- 127-7—FX fssk (su, motion)
- 127-8—FX humph... (dialog)
- 129-1—FX sc'rtthk... (kari, sound, abrasive)
- 115-2—FX zz'sSHING (zan!, depiction, posing)
- 115-5—FX sh'ZINGg' (bi', depiction and movement, fast movement followed by sudden stop)
- 116-2—FX ph'ting! (piki, depiction)
- 116-5—FX ph'fft (pon, depiction)
- 117-2-1 FX (black) ggn~~~~ p (gigigi, depiction)
- 117-2-2 FX (black, next to ear) dribble dribble (chiroro, depiction)
- 117-2-3 FX (white) p'SHSHSH~~~~ (pupi', depiction, gushing water, comic)
- 117-5—FX sp'ish... (chapun, sound)
- 118-1—FX biblmp (puka~, depiction, floating, dead in the water)
- 118-3—FX th'PLASH! (zapul, sound)
- 118-4-1 FX wheez wheez (ze', sound)
- 118-4-2 FX thrplash thrplash (basha basha, sound)
- 119-3-1 FX p'plashsh (gapa, sound, getting out of body of water)
- 119-3-2 FX ph'thap (bita', sound)
- 119-4—FX fssk (sui', movement)
- 119-5—FX thok thok (ton, sound)
- 120-6—FX k'thud (gata, sound)
- 121-1—FX zz'rak (zu', sound and movement, abrasive)
- 121-4—FX p'ting (pita, depiction, sudden freeze)
- 121-8—FX t'thut (ta, movement)
- 122-1—FX k'lankk... (karan, sound, ice turning)
- 122-4—FX: zth'chakchak (zara', sound and depiction, moving things about)



142-3—FX p'SHST (pupī, depiction, gushing water, comic)

142-4—FX t'ththtut (ta~tatata, sound, running)

143-3-1 FX kla'chak (gacha', sound)

143-3-2 FX ph'ting (piku, depiction, reaction)

143-5—FX k'thunkk (katan, sound, door closing)

143-6—FX fssk (su, motion)

144-4-1 FX humph (dialog)

144-4-2 FX sparkle (kira, depiction, light reflecting off of tears)

144-6—FX zzz'zrk (zu~'l, sound, sucking noise)

145-1—FX ph'tink!! (pi'ta', depiction, complete stoppage)

145-4—FX rth'SHING (nba, depiction, dramatic standing)

145-7FX mM'EEEM mM'IM (sound, Japanese cicada)

146-2—FX klak klak klak (ko', sound)

146-3—FX klakk (katsu, sound)

146-4-1 FX ggrip (gyu, depiction)

146-4-2 FX p'ting (pita, depiction, sudden freeze)

147-2-1 FX tsk (dialog)

147-2-2 FX fssk (su', motion)

147-3—FX toss (posu, motion, comic)

148-5—FX Kla'SMASHKk (bashaan, sound)

151-1—FX poink ppoink (po poto, sound)

151-6-1 FX g'THUD g'THUD (gosu, sound)

151-6-2 FX c'mon!! (dialog)

153-2—FX huff fuff (dialog)

130-4—FX zZINGg' (zya', depiction and movement, fast movement followed by sudden stop)

130-5—FX t'thut!! (dall, sound, running start)

130-6—FX WH'UD (go', sound)

131-1/4FX sKK'REEech (ki'kikiki, sound)

131-4—FX wh THUD (dosa, sound)

132-2/4 FX v'VRDDmm (baa, sound)

133-5—FX th'chakk th'chakk (gasa, sound)

133-6—FX t'thut t'thut (su'ta, sound, walking, somewhat comic)

134-2—FX mM'EEEM mM'IM mM'IM (sound, Japanese cicada)

134-4—FX hm~fff (ha~, sound, sigh)

135-1-1 FX hmfff (fuu, sound, sigh)

135-1-2 FX zz'thut zz'thut (zuka, sound, reinforced walking)

136-5—FX t'thut (ta', sound)

137-4—FX v'VRml (on', depiction, dramatic appearance)

138-4—FX th'h'chakk (gasa, sound and depiction, moving things about)

140-1—FX th'plasssh' (zya~, sound, running water)

140-2—FX kreekk (kyu', sound, tightening something)

140-5—FX zZINGg' (bi', depiction and movement, fast movement followed by sudden stop)

141-2—FX K'THAKK (ga', sound)

141-4—FX a'RhuTH' (ba', sound and depiction, dramatic movement)

141-5—FX zz'SHING' (gi', depiction and motion, another pose)

142-2—FX g'thog g'thog (gon, sound)



# OUBLIETTE

## Your *EXCEL SAGA* bonus section!

- 162-5-1-FX A'RATH (ba', motion)
- 162-5-2-FX g'THUD (goto, sound)
- 162-5-3-FX th'THUT (da', motion)
- 162-7—FX t'thuthuthut (dadada, sound, running)
- 162-8—FX wobble (fura, sound)
- 163-2—FX v'thudthudthud (bababa, sound, running)
- 163-4-1-FX ph'thuthuthut (shutata, sound, fast running)
- 163-4-2-FX thuthuthut... (tatata, sound)
- 163-5—FX th'thumpthump (bikubiku, depiction, changed perspective)
- 164-4/5 FX v'thudthudthud (dadada, sound, running)
- 165-1—FX v'WHOOOSH (ba', motion)
- 165-2—FX vV'WHOOOSHt (dan, motion)
- 165-3—FX ggrip (gu', depiction)
- 165-4-1-FX k'thud! (gon!, sound)
- 165-4-2-FX v'SWING (bunt, motion)
- 165-6—FX TH'... (da', sound)
- 165-7/8 FX ..PLASH! (paan, sound)
- 166-1/2 FX blub glub vlub (gaboo, sound)
- 166-2—FX blub blub blub (bobobo, sound)
- 169-1—FX fssk (depiction)
- 170-1—FX t'thut t'thut (tote tote, motion, walking, comic)
- 170-3—FX z'lurrrr (zu ~, sound)
- 170-4—FX sniff sniff (funn funn, sound)
- 170-6—FX t'thut t'thut t'thut (tote tote, motion, walking, comic)
- 153-5—FX p'SHT' (pufu', depiction, gushing water, starting, comic)
- 154-1-1-FX (upper left) p'SHSHSH~~~~~ (pyu ~, depiction, gushing water, comic)
- 154-1-2-FX (lower right) panic panic (wata, depiction)
- 154-4—FX zzz'zrk (zu~~~~~, sound, sucking noise)
- 154-5-1-FX bla'blpt (boto, depiction, blood flow)
- 154-5-2-FX th'blpblpblpblp (dobobob, depiction, massive blood flow)
- 154-7—FX wobble (fura, motion and depiction)
- 155-1-1-FX whobble (fura, depiction and movement)
- 155-1-2 FX dizzy (rari, depiction, brain chemical imbalance induced stupor)
- 155-5—FX t'thud (do', sound)
- 157-4—FX t'thut (suta, sound)
- 157-5—FX zsc'rthk... (kari, sound, abrasive)
- 157-9—FX wheez wheez (dialog)
- 158-1—FX wheez wheez (dialog)
- 158-2—FX wheez wheez (dialog)
- 158-4—FX zz'rak (za', sound)
- 159-3—FX k'thud (gata', sound)
- 159-4—FX ggrip (gu', depiction)
- 160-2—FX k'thunk (kakkun, motion, collapsing)
- 161-2—FX turn turn (kuru, motion)
- 162-2—FX fssk (su', depiction)
- 162-4—FX shake shake shake (buru, motion)



- 184-3—FX flap flap (pata pata, motion)
- 185-1—FX zsh'SHING! (babi', depiction)
- 185-5-1-FX fssk (kyu', motion)
- 185-5-2-FX flap flap (pata, motion)
- 186-1—FX fssk! (ki', depiction, glare -> changed to movement)
- 187-2—FX kla'chak (gacha', sound)
- 187-3—FX b'thump (batan, sound)
- 190-1—FX cha'chak (gasha, sound)
- 190-4—FX t'thut t'thut t'thut (tote tote, motion, walking, comic)
- 191-1—FX A'RATH! (ba'l, motion)
- 191-5—FX gak gak gak agak (dialog)
- 191-6—FX zz'plashzz'plashzz (zazazaza, sound)
- 193-3—FX zz'plashzz (zaza, sound)
- 193-4—FX zz'plashzz'plashzz (zazann, sound)
- 196-3-1-FX th'att th'att th'att th'att (tatatata, sound)
- 196-3-2-FX k'att th'att th'att th'att th'att (jitatata, sound)
- 196-7—FX v'REEE (mi~~~~~ (nasal), sound, comic engine sound)
- 196-8—FX (on top) phK'IIII (kiii, sound, high pitch flying sound)
- 197-3—FX b'thump! (banl, sound)
- 197-5-1-FX sh'SHING! (piki~~~n, depiction, shining eyes -> fast pose)
- 197-5-2-FX zz'drag (zuru, depiction, being dragged away)
- 197-5-3-FX zz'drag (zuru, depiction, being dragged away)
- 197-10—FX ph'VRDooARRRoar (goooo, sound, strong powerful storm winds)
- 171-1—FX snuggle snuggle (goro goro, depiction)
- 171-2—FX flap flap (pata, movement)
- 172-2—FX flap flap (pata pata, motion)
- 172-4—FX murmur (potsuri, depiction)
- 172-5—FX flap flap (as 172-2)
- 173-6—FX zz'chak (za', sound)
- 176-1—FX zz'plashzz zz'plashzz (zaza, sound)
- 176-2—FX g'thud g'thud g'thud g'thud (dan, sound)
- 176-3—FX vV'UMPI! (danl, sound, opening door, reinforced)
- 176-4-1-FX huff huff huff (dialog)
- 176-4-2-FX k'reek k'reek (kiri, motion, fast mechanical type turning of head)
- 176-5—FX glara (ki', depiction)
- 177-3—FX ta'thmbthmbmmmm (boroon, sound, guitar)
- 177-4—FX zz'plash~~~~~ (zaza~~~n, sound)
- 178-1—FX GrGrGrGr (gigig, depiction and sound, building anger as well as scraping the table top)
- 178-2-1-FX ch'lak (zya', sound and depiction, removing)
- 178-2-2-FX thBPLth (dialog, plosive bilabial)
- 178-4—FX WH'THUDD! (dan', sound)
- 180-5—FX beam~~~~~ (hepa~~~, depiction, smiling, comic)
- 181-4—FX fssk (tsui', motion)
- 181-5—FX kla'chunk (kapo, depiction, something opening, comic)
- 183-4—FX zz'shing (bi', depiction, going into pose)



World War they were very much known informally as the "Thought Police," arresting, jailing, torturing, and if deemed necessary, murdering those Japanese among the tens of thousands of whom spoke out (or even gave the appearance of speaking out) against the policies of their own government. The scarred man shadowing Chiyoko in Satoshi Kon's wonderful recent anime film *Millennium Actress* (now available in the U.S. on DVD from DreamWorks!) is, in his 20th century "incarnation," a Tokkô agent.

*Japan At War: An Oral History* by Haruko Taya Cook & Theodore F. Cook, includes first-hand accounts of Tokkô repression; but *Japan At War* is recommended beyond this, as a very accessible and balanced way to find out what the Second World War was like through the memories of the Japanese people who actually lived it. The Cooks talked to dozens of people representing all sectors of Japanese civilian and military life in the 1930s and 40s—from ordinary students and soldiers, to manga artists, diplomats, would-be kamikaze pilots, the real officers in charge of "The Bridge on the River Kwai"—even a man who served in the infamous Unit 731 that tested horrific biological weapons on thousands of living Chinese, Russian, Korean, and—yes—American subjects.

31-4 Original reference speaks not of a "runner's high," but the considerably more transcendent-sounding Japanese equivalent, the "Realm of the Divinity."

34-1 Wire transfer is the most common method by which people pay utility and other common monthly bills in Japan. Checks are employed in Japan mostly for interbusiness transactions, and are rarely used by everyday consumers. You need not have a bank account to do a wire transfer in Japan: you simply go to a financial

5-5. Of what, we can't say here.

12-1: Year of the current Emperor, Akihito, whose reign was inaugurated with the name Heisei ("Achieved Peace"). Year 9 is 1997 (see *Excel Saga* Vol. 03, note for page 18-2). Although this type of usage may sound a bit archaic to American ears ("Between the years when the oceans drank Atlantis and the rise of the sons of Aryas...") it is in fact quite common in Japan. Sometimes it is used in conjunction with the Western equivalent, and sometimes alone: for example, the original Japanese edition of *Excel Saga* Vol. 04 bears only the print date of "Heisei Year 11," not 1999.

16-7-2: The Japanese economy has been suffering from a prolonged recession, and one crucial reason for this has to do with all the—to use the industry's delicate phrase—"non-performing" loans that the banks are saddled with. Robert Whiting, in *Tokyo Underworld* (see *Excel Saga* Vol. 03, note for page 24-3-3) maintains that many such loans represent money lent to yakuza-owned concerns; which in turn suggests the manga *Sanctuary's* idea of reform among Japanese gangsters as a necessary precondition to reform Japan is no less true for it being absurd. There has been and continues to be a lot of debate over how to overhaul the Japanese banking system, and injection of public funds into it has been a source of endless controversy.

29-6 The Tokkô, short for Tokubetsu Koto Keisatsu, also translated as the Special Secret Service Police: whatever you called them, they were, in the words of translator Dan Kanemitsu, "a very scary group of people." Founded in 1901, the Tokkô was the civilian counterpart to Japanese military intelligence (the Kempeitai), and by the time of the Second



chance that the Japanese postal service in the near future will look nothing like it is today.

40-1 As Excel explained it to Mince on page 77 of Excel Saga Vol. 1, a shinme is a horse that the gods ride about on. The Go in Goshime is a prefix that reinforces the notion of something as being sacred or special or superior.

42-4 Members of a traditional Japanese organized crime gang (the yakuza) often address each other figuratively as older or younger brother, depending on their seniority in the organization. However, these two actually are brothers.

52-4-1: The original phrase was *kono amaa zettai*. Ama (here stretched out a little in the gangsta gangsta's angry diction) by itself might be no worse than "slut," but combined with *kono* (here having the meaning of "You...!") and *zettai* ("total and complete"), you really have to bring out the big battalions. I might note that ama also means "nun" in Japanese, a fact that no doubt leads to all kinds of wacky ruler-slappings among those in Japanese Catholic schools. This kind of language might seem a little out of place in Excel Saga, what with its lighthearted attitude towards subversion and conquest. And so it is; but this exception helps to prove the general rule that there isn't much serious swearing in this particular manga. Personally, I think big brother was trying to drop some Al Pacino lines from *Scarface*, but messed up and did *Glengarry Glen Ross* instead. If you would like to learn more bad words, I highly recommend *Banana Fish* by Akimi Yoshida, also available from Viz.

52-4-2: This is supposed to not make sense. The proper syntax of this statement should have been: "I'll stick my hand into your mouth through your ear and make your teeth rattle!" This is a strong threatening statement that's often used by gangsters, and gangster wannabes.

institution, the local post office, or even a convenience store, and you can do it right there with cash (you pay them cash and they will wire the money for a minimum fee.) See 36-4 below regarding the relationship between the Post Office and financial institutions in Japan.

34-6 Perhaps you think this is merely another bit of absurdité to underscore the dubious material circumstances of our dear Excel. Let it be known that a good percentage of the sandwiches sold in Japan are with the crust cut away; cheap bags of such orphan crust are in fact therefore available in many stores.

36-4 Japan Post—the Japanese post office system—offers a wide variety of services that their American counterparts do not, most particularly financial services—savings accounts, loans, CDs. As mentioned above, one can also make utility payments at the post office; in effect, they function as miniature municipal services outlets. These aspects of Japan Post arose as part of the particular circumstances of economic development in during the reign of the Emperor Meiji (1867-1912). Japan's great period of post-feudal modernization. The idea of having people bank at their local post office came about at the beginning of the 20th century, as a way for the Japanese government to acquire urgently needed new investment capital. For many years, the postal service was an important factor in meeting financial development needs, most particularly for rural Japan; but today, a century later, Japan Post (which offers almost negligible interest on accounts) faces competition from a large and fully developed private banking and investment sector, not to mention the many money-management services available through the convenience stores and Internet. Japan Post is currently in the midst of restructuring and reorganization, and there is a good



knew rose above the horizon, and then the next evening you watched for the same star to rise, you would find (if you had timed it) that it took not 24 hours, but 23 hours, 56 minutes, and 4 seconds. Trust Dr. Kabapu not to have an ordinary day like the rest of us.

92-3-1 Some readers familiar with the original version of the manga may wonder why when Kabapu adds the suffix "-kun" in the Japanese *Excel Saga*, it is dropped from the English version, whereas when Misaki uses it, it is included. The translator notes the reason lies in a wish to communicate the relative nature of interpersonal relationships within the quite vertical hierarchy that is Japanese society. When Kabapu adds the suffix "-kun" against someone lower than him (i.e. his workers, or someone younger than him) it designates his view of their inferior position. But when Misaki uses it towards Watanabe and Sumiyoshi, it simply designates a proper politeness, rather than talking down to someone. If Kabapu were to be addressing the Mayor as, say, "my dear Rikdo-kun," it would be left as is, but if Misaki were to say, for instance, "-kun" against her younger brother, it would be dropped in English.

Mr. Kanemitsu wishes to underscore that while Japanese name suffixes such as kun do certainly have some meaning in of themselves (and he included a translation table in *Excel Saga* Vol. 2, note for page 115-1-3), they do not exist in a vacuum; indeed, the default assumptions of inequality built into much of Japanese speech requires that the "proper meaning," and hence the desirable translation, of such terms, can only be known when we also know exactly who is talking to whom. Kanemitsu notes, "I'm not trying to reproduce every word that was spoken in the Japanese version into English, but rather, I am trying to recreate and preserve the relative social relationships in English; and to do that, it

54-2: This statement has no real meaning beyond giving context to the situation. According to the translator's sources, Noma is a part of Fukuoka that's removed from the city somewhat. Mr. Kanemitsu suggests, "In the context of San Francisco, it would be like saying: 'My aunt in Walnut Creek wore the worst makeup at Thanksgiving last year.' Ahem.

59-6-1: Original expression was "bodily injury resulting in death."

66-2: Remember, Japan has a national health insurance program as, does, come to think of it, almost every other advanced nation on Earth...

75-4: In Japanese, X-ray machines are known as Rentogens, a name derived from its inventor, the German scientist Wilhelm Konrad Roentgen. Dr. Iwata makes another reference about Roentgen later, so this has to be here, or the following reference won't make sense.

81-5: They're watching the movie version of the cop show *Odoru Sousamou* ("The Dancing Dragnet"). The line about "Cases happen at the scene of the crime..." is a catchphrase of Aoshima-kun, the junior detective in the show. *Aestheticism.com* notes, "The series has been a source of much yaoi fodder to Japanese and foreign viewers alike, including the *Kizuna* artist, Kodaka Kazuma." That is to say, it's inspired a lot of gay fan-fiction; gay here also having the meaning of homosexual.

83: 23 hours, 56 minutes, and 4 seconds is—as *Animerica Extra* (and astronomy student's William Flanagan could tell you—the length of a sidereal day. The 24-hour day is of course the time it takes the Earth to turn around once with respect to the sun. But the sidereal day is the time it takes with respect to the stars in the sky. Speaking roughly, if in the evening, you waited to see at exactly what time a particular star you



106-1-1 Since, of course, the intrusion was actually from the "upper world," this inversion is a deliberate one on Il Palazzo's part; he is using "lower" in a philosophical sense, as ACROSS represents a "higher conception" for the ordering of society.

113-4-2 Excel's swimwear looks suspiciously like the standard issue for PE swimming classes in Japanese grades 7-12. The "1-2" would designate that Excel is in the first grade (of either junior high school or high school), and in home room class #2.

174-1 "Emerium," as everyone knows, is the name of the ray that Ultra Seven shoots.

191-5-1 Japanese student radicals of the late 1960s and early 70s did in fact use the German loan-word *Gewalt* or *gevalt*, meaning "force," when they talked about taking action. The original 1971-72 *Lupin III* TV series (not the second one, the one airing on Adult Swim of late, which despite its dub, is from 1977-80—can you imagine any classic American TV show of the 1970s having its re-runs dubbed over with contemporary references in an attempt to make people think it's a recent show?), whose first half was a big influence on *Cowboy Bebop*, has been described as having its era's "cool gevalt" ("radical chic," if you like) style.

196-7-1 Haneda is Tokyo's other major airport; much closer to downtown than Narita, it is used almost exclusively for domestic traffic.

196-7-2 Shikokuite, a person from Shikoku (the term has just been made up by the translator). See note in Excel Saga Vol. 2 for page 35-5-2.

requires that sometimes the "-kun" is dropped. Why? Because referring to someone without "-kun" sounds more rude than when it's there."

96-1 The sign says *kaiten zushi*. Japanese people usually pronounce sushi *zushi*—the nonvocal "s" becoming the vocal "z"—in such cases when another word (here called a conditioner) is added at the top to form a distinct meaning. A *kaiten zushi* restaurant of course is a conveyor-belt sushi establishment; a plain old ordinary sushi restaurant would just be pronounced "sushi."

102-5-1 There are two types of taxis available in Japan: the standard variety comparable to the ordinary American cruising or radio-dispatched cab, and an upscale version referred to in Japan as *haiya*, or "hired cars." They are quite high-end in their luxury, so it was thought a limo service would better convey the notion in U.S. terms.

105 "The Season Faraway From The Sun" is probably a reference to *The Season of the Sun*, a 1955 novel by Shintaro Ishihara. Written when he was 23 (and supposedly, in three days), *Season of the Sun* was seen as representing a Japanese equivalent to other contemporaneous post-war youth rebellion artistic scenes, such as the Beats in the United States or the "Angry Young Men" of Britain. Today Ishihara, as governor of Tokyo, is the most controversial political figure in Japan—accused of being a neo-nationalist and racist, but also admired among many in the electorate for shaking up politics as usual. He is also the chairman of the "Tokyo International Anime Fair," an annual film festival held at Tokyo Big Sight, the same venue as the famous twice-yearly *doujinshi* meet Comic Market. Ishihara's welcome message to attendees is "We firmly believe that you too will be able to fully experience the power of Anime from Tokyo that keeps on inspiring limitless dreams and possibilities in the new millennium."



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